

The School Musician

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Editor
NORMAN CHASE

THE ART OF
DRUMMING

by Andrew V. Scott

ARTICLES BY

J. E. Snodgrass

Don Wilson

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Paul Palmer

Max Fitchel

W. W. Wagner

John J. Horn

Theodore Treadle



November
1934

Music Department, Teachers

State, Wash.

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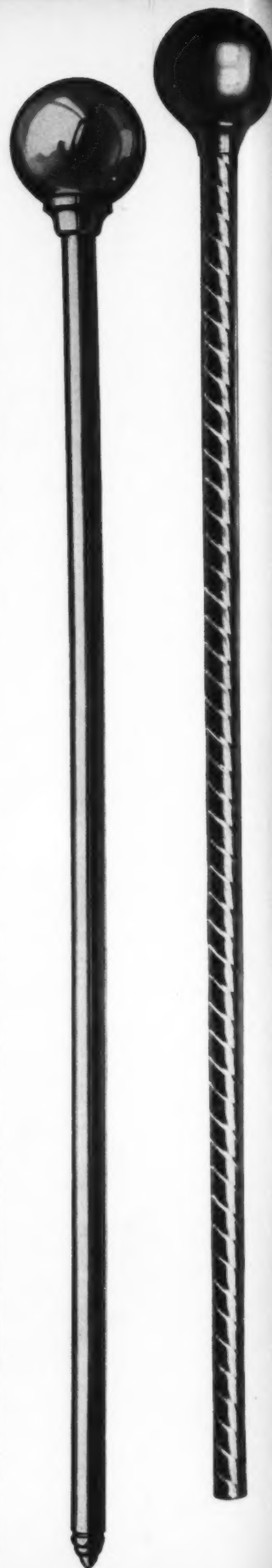
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The School Musician

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Next Month

Feature articles, informative, instructive, entertaining, each and every one worth many times the full year's subscription price, are scheduled for coming issues of The SCHOOL MUSICIAN.

Sit Down and Play the Piano

By John P. Hamilton

Born of talented parents, taught to play the piano when but a child, and now himself a noted teacher of the instrument, Mr. Hamilton has developed a direct system by which he can teach any normal person how to play the piano, "at one sitting". He'll have you playing at least one tune, the first day. Before you finish reading his article in the December issue you'll play a waltz, even if you have never touched a piano in all your life. This is not a trick. You will play by note. And you will continue to advance even as rapidly as you take this first step. Don't miss Mr. Hamilton's amazing article in the December SCHOOL MUSICIAN.

Are You Acquainted with the SARRUSOPHONE?

By Arthur Olaf Andersen

If you have not yet made the acquaintance of this unique instrument, you will feel a growing friendship for it after reading Mr. Andersen's interesting story. And he tells you the very things you want to know—answers all your questions, before you ask them.

And dozens more. These are but a few of the golden nuggets of enlightenment ready for you in coming issues of The SCHOOL MUSICIAN. Don't miss a single issue, and watch particularly for December.



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•
Joseph A. Gremelspacher
Director of Music
Crawfordsville, Indiana
•



WE ARE MAKING AMERICA Musical

Joseph A. Gremelspacher is in his eighth year of public school music instruction. For the past five years he has been director of music in the Crawfordsville, Indiana, Public Schools. He is in charge of the band, orchestra, and chorus there.

He earned his A. B. degree from Butler University, Indianapolis, and his B. M. degree from Arthur Jordan Conservatory, Indianapolis. However, much was gleaned at the National Music Camp at Interlochen, where Mr. Gremelspacher took four summer school courses, studying under many

of the outstanding musicians and teachers in the United States.

During one of the summer courses at the National Music Camp, he composed a concert march, "Norway," which was played by the camp band this past summer on one of their Sunday programs.

Besides his public school teaching, Mr. Gremelspacher is on the Extension and Correspondence staff of the Indiana State Teachers College at Terre Haute, Indiana. He is also a member of Phi Mu Alpha, national music fraternity, and of Delta Tau

Delta, a national college social fraternity.

In the past Mr. Gremelspacher has been president of the Music Section of the Indiana State Teachers Association and vice-president and president of the Indiana School Band and Orchestra Association, this year being the retiring president.

His Crawfordsville High School Band and Orchestra have taken part in the State Contests for the last four years, the band qualifying twice to take part in the National, and the orchestra qualifying three times.

THE SCHOOL Musician

A Liberal Education in Music
Official Organ of the
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National School Orchestra Ass'n, Adam P. Lesinsky, President
and the American Bandmasters Association for the School Band Field
Robert L. Shephard, Editor
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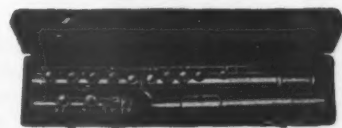
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The Editor's *Easy* Chair

After 300 Years, What?

● Nineteen-thirty-five marks the 300th anniversary of high school education in the United States. The Boston Latin School rang its first bell in 1635 for only twelve students. There are now 20,000 high schools in the United States with over 6,000,000 students. The DeWitt Clinton High School of New York is said to be the largest with an average enrollment of over 10,000.

During the depression the teachers had to increase their work on reduced salaries, and the students suffered from lack of equipment, appropriate study courses, even inadequate space for proper instruction. Meanwhile high school enrollments since 1930 have increased twenty-five per cent.

There will be a nationwide celebration of the 300th anniversary of the American high school, the object of which is to present the school problems so that a more intelligent public attitude may be taken toward school administration and finances.

A Temple Is Built

● We went to Mason City on November 4 to dedicate its new temple of music, a unique addition to the city's high school plant. It was fitting and proper that such a dedication should take place. Even from a purely material standpoint the structure is its own testimony of praise to those who have made it possible. It has been said that Mason City is the first high school to have an exclusive music temple such as this. Just what that will mean to the education mechanism of the nation is pleasant to contemplate. Certainly Mason City does not wish to, and shall not, hold its exclusive position so long.

Music is pleasant to listen to; it is more pleasant to produce; but it is what goes on inside the boy or girl who has the opportunity to study music through his emotional, untracked adolescent period that is important. And it seems to me that the heroic step forward Mason City has taken in acknowledging the importance of those finer sensibilities which music study cultivates, is of vastly greater significance than the material building which they have erected. This is the real temple which Mason City has dedicated, and it extends far beyond and above those tile walls. It shines forth in the splendor of a divine idea which those men were first able to capture, and to objectify into a material concept.

To the materialist this real temple of which I speak may seem a spectre, imperceptible, vision-

ary, unfamiliar, and unsubstantial. But the inspired idea itself is alone real and permanent, and it will permeate universal consciousness until it is recognized, understood, and acknowledged for the truth and grace that it represents.

The chief stones in this temple are harmony, inspiration, and love; the harmony of living in human relationships with honesty, friendship, usefulness, and trust; the inspiration that elevates consciousness above and beyond the crude and ugly and common and mean into higher and more celestial contemplations; and that love of which the Master spoke, which is the active principle of all science, religion and art.

The grim hand of time will one day crumble those plaster walls to dust, but the divine idea is not of brick and plaster to be destroyed.

Join the Band and Graduate

● Student mortality in the high school has been the problem of school administrators for the past three hundred years. Instrumental music instruction is the smartest answer that has ever been given to that problem. Put a boy in the band; let him feel that thrill of pride when he marches down Main Street in his new uniform; give him a taste of good music, and the greater joy of creating it; stimulate his ambition to return triumphant from a National Contest, and he will weigh these things heavily against the seeming boredom of *endless* school-room confinement. The fascination of the rehearsal hour has taken prisoner those impulsive temptations that used to lure restless students from the high school classes and nip graduation in the bud. School boards are having to build larger stages for commencement exercises, where instrumental music is taught.

The band and orchestra are doing more to keep boys and girls in high school to the finish, than anything else that has ever been tried. Instrumental music study and practice absorbs that excessive nervous energy of youth, in those dangerous years of untracked thinking. Get in the band, if you can, and graduate in peace.

● In our haste to get the October issue into your hands we neglected to light the candles for the fifth birthday of THE SCHOOL MUSICIAN. The youngster is gradually outgrowing its rompers, but he certainly kept us awake nights, those first five years.

● **MUCH CARE SHOULD** be exercised in the selection of a music teacher. All too frequently students find their teachers by the simple method of consulting a telephone book or directory which contain paid advertisements of music studios. As a result of this lack of care in the choosing of any instructor, many "bad" lessons are given every day. I am speaking now only of your private instruction, outside of school.

It is always necessary in the intelligent selection of a teacher to examine his qualifications and credentials. In doing this, it should be remembered that there is a decided difference between performance and pedagogy. While it is true that certain fine players are also good teachers, it is also a fact that teaching does not require performance accomplishments. As a matter of fact, proficiency in teaching often requires so much study and application on the part of the individual to teaching practices that it is well-nigh impossible for him to be an outstanding performer.

In the majority of cases it is safe to say that the best teachers are those who have specialized in teaching by taking courses in teaching at recognized conservatories and colleges or by studying privately with recognized masters in the field. Good teaching requires a personality which is fitted to the idea of teaching. All too frequently people who have built reputations as performers open studios for the sole purpose of "cashing in" on their reputations. There is more to being a teacher than merely being the star of the "XYZ Coast-to-Coast Furniture Hour."

After care has been exercised in the selection of an instructor, the lessons should be thoughtfully evaluated.

If the sum total of your instruction periods involves nothing more than the detection of omitted sharps and missed beats, you can be quite certain that you are not getting proper instruction. Music is a complicated subject, the various phases of which are closely interrelated, and consequently the good lesson must bring to you a better understanding of that which you are doing in respect to your ultimate goals. Do you have a picture of the subject as a unit? Do you see the relationship of exercises, scales, long tones, with orchestral, band and



What Your MUSIC Teacher Means to You

By
David Gornston
B. S. M. A.
New York City

• • •

Many articles and pamphlets have been distributed by governmental and commercial agencies describing ways and means of selecting merchandise and services so that the greatest possible value may be realized from one's expenditures. This article was written in the hope that it will be of assistance to music students in "buying" instruction.

• • •

solo playing? As you play, do you feel yourself growing in general understanding and musicianship?

When you go for a lesson, you go for information, and it is therefore necessary that the major portion of

the time be devoted to explanations by the teacher and discussions concerning the various corrections offered by him. Your lesson should be something more than just supervised practice. Your study should be done at home, and questions formulated which are presented to the teacher during the lesson. The good teacher will always encourage the asking of questions. You are most certainly not getting a good lesson if your instructor under a barrage of questions becomes evasive or irritated.

A good teacher will always give you an honest appraisal of your work. He will not "kid" you along merely to hold you as a pupil. If you get a new assignment when you know definitely that your previous lesson was poorly prepared, then you can be sure that your teacher is not as careful and exacting as he should be. You must remember that the good teacher is the one who requires careful, accurate study. Never condemn a teacher because he is "too strict."

We now come to the two inevitable questions, "How long shall a lesson be?" and "What is a fair price for music instruction?"

Personally, I answer the first query by pointing out that a lesson has a natural beginning and a natural end. It is quite silly to say that a lesson should be just so long by the clock, no more, no less. Good lessons are not governed by the time element but by the logical requirements of the explanations involved.

Concerning the price of lessons, little can be said, for the cost is determined by the law of supply and demand in much the same fashion as are the services of other professionals, such as doctors, lawyers, etc. The only caution that I would make, however, is this: be certain that you are paying your money for teaching of fine quality and not merely for the popularity of the teacher's name. In paying for good lessons, you should thoroughly appreciate the fact that you are paying for the services of an expert who has spent as much money and devoted as much time to study as has a fine doctor, engineer, dentist, etc.

In conclusion, I would suggest that, once having found a good teacher, you give him your full cooperation in order to obtain the best possible results from his expert advice.

Music and Youth

A high school principal sends you this inspiring message, out of his experience and observations of the workings of instrumental music instruction.

J. F. SNODGRAS

Principal, Township High School, Collinsville, Ill.

● IN A RECENT magazine article was this significant statement: "There is a growing conviction that unless something is done *now* to help youth, and especially that section of youth represented by recent graduates from grade and high schools, the country may face in a few years a situation beside which the present crisis will pale." In our feverish search for a way out of our present economic and social morass into which we stupidly and heedlessly plunged, we are very likely to overlook a significant fact, that if we do not provide for the proper education and guidance of youth, it is certain that the prosperity we seek will prove simply a mirage.

In emerging from this period of confusion and distress we must not fail to bring with us those fundamental values of life which are indispensable to our happiness and well-being. I refer particularly to our ideals of truth, honor, justice, beauty, and the like; to our time proven concepts of morality, decency, and right human relationships; to the retention of our faith in the ultimate triumph of the good; and to our belief in the reality of things eternal. There is a great danger that youth will become cynical, if not utterly contemptuous, in their attitude toward worth-while things in life. If this is true, or becomes a fact, parents, teachers and those who direct and influence youth will be responsible.

Youth is most effectively taught by example. We cannot inculcate high

ideals and standards of honesty when so large a proportion of American business and professional life is built upon fraud, hypocrisy and deceit! How can we expect young people to admire and revere beauty when adults surround them with ugliness and filth? Consider, for example, the music of the present. Excepting all too few compositions, the product of the age is far below the level of what we have a right to expect of a people whose culture and achievements in other fields are the wonder and envy of the world. Perhaps we can explain the vulgarity and viciousness of the popular song by pointing out that such "music" is merely a reflection of this materialistic age. The explanation goes farther than that. Low tastes in art, putrid rhyme, and sensuous music is due primarily to the failure of the teachers of youth to provide proper education in these subjects. Why is it that children of some of the nations of continental Europe sing and whistle the songs and arias from the masters, while in America even the lisping baby begins his or her training on "Barnacle Bill, the Sailor"? I must confess I feel a particular kind of nausea when I see or hear a tiny tot of six or eight years glorifying the "Facts of Life" in song, while an adoring mother sits by complacently, utterly unmindful of the fact that "as the twig is bent the tree's inclined"!

We do not need to argue that music is indispensable in any proper educational program. Any person of intel-

ligence readily admits that fact. What we need to do is to begin immediately to provide fullest and completest facilities for adequate musical instruction. To neglect music is to leave out of the training of youth one of the widest avenues to genuine culture. It is high time we recognize that music, as one of the great arts, is basic in our whole educational scheme.

Let us consider the contribution which music, in all its proper forms, brings to the youth of our day. An educator said recently that the "excuse" for art in the curriculum of our schools is that it brings joy, and beauty, and harmony into the lives of youth. It is true that other subjects make a definite contribution to this end. But music has a peculiar kind of joy and beauty and harmony that nothing else can bring. We cannot and must not leave the discovery of these things to chance. We must be sure that youth shall have its rightful inheritance.

A story is told concerning an early experience in the life of one of America's foremost sculptors that illustrates the fact that youth must be taught the beauties and joys of life. The young artist, with his wife and small child, was spending the summer in an art colony in the country. In that place, the sunsets were particularly beautiful. Evening after evening the group of artists would assemble on a favorable spot to watch the sunsets, and to transfer the beauty and glory of the closing day to canvas. A young girl, a member of the family with whom the young artist and his wife and child were living, was engaged to serve as nursemaid for the baby. To her youthful mind these artists were a very peculiar folk. Their language was strange, foreign. Their spirited conversations about form and color and matters that so vitally concerned artists was too deep, too vague to understand. Little by little she began to grasp the meanings revealed by the lively discussions about her. One evening, as the young artist and his wife prepared to go to the hill top, the nurse girl timidly approached the artist-mother and asked to accompany them to view the sunset. Permission was quickly and gladly given. "But why do you wish to go?" asked the mother. "To see the sunset you say is so beautiful," replied the girl. "You know we never had beautiful sunsets until you came."

What can be done to provide our young people with an opportunity to learn about the joy and beauty and loveliness there is to be found in life? One splendid example is to be found in a number of high schools.

Bands, orchestras, glee clubs, choruses, and classroom work in music are offered in many schools. One need but visit the band and orchestra contests, or listen to the really fine choruses that many schools have to be convinced of the splendid musical training many fortunate young people receive. Interest in this kind of work is rapidly spreading. It is no uncommon thing for schools of less than one hundred enrollment to have a small band or orchestra and to provide training in chorus work.

Another example is the work in music, both in public schools and community life, promoted by the Federated Music Clubs. They have sensed the need of the underprivileged millions of our land and have turned their attention from their own pleasure exclusively to community service, and are energetically supporting music in the public schools, and promoting musical organizations and musical training for people who have talent for and an interest in the musical arts. Further, the Federated Clubs are finding employment for many young artists through planned recitals and concerts for the schools and the public. The emphasis is not so much on the promotion of musical talent for the few, but the development of musical gifts for all. Forward looking teachers and school administrators, as well as other progressively minded persons, are not unaware of the profound truth found in Grey's "Elegy":

*"Full many a gem of purest ray serene
The dark, unfathomed caves of ocean
bear.*

*Full many a flower is born to blush unseen,
And waste its sweetness on the
desert air."*

Lest this be all too true of many boys and girls, the school people and patrons must make every reasonable effort to discover, stimulate, and develop talents that, without this aid, would most likely remain forever buried.

In a recent metropolitan newspaper a cartoon appeared which depicted most clearly the contribution which musical instruction can and may bring. The first picture was that of our nation's leaders in session. All was confusion, wrangling, disputes; acrimonious debate filled the great audience chamber. Without stood the anxious and disturbed millions, waiting for some final and definite word that would calm their fears and restore their hope and faith in the future. The title of this picture—"As It Is"—referred to the present state of cooperation among leaders in national



"In emerging from this period of confusion and distress we must not fail to bring with us those fundamental values of life which are indispensable to our happiness and well-being. I refer particularly to our ideals of truth, honor, justice, beauty, and the like; to our time proven concepts of morality, decency, and right human relationships; to the retention of our faith in the ultimate triumph of the good; and to our belief in the reality of things eternal. There is a great danger that youth will become cynical, if not utterly contemptuous, in their attitude toward worth-while things in life. If this is true, or becomes a fact, parents, teachers, and those who direct and influence youth will be responsible." » » » » »

In the Collinsville, Illinois, Township High School there is an enrollment of 683, and of these 144 are in the band and orchestra. The music work of the school has the whole hearted support of the Board of Education and the community.

affairs. But what a different sort of picture was the second! It revealed a great symphony orchestra, every man in his place, instrument poised, eyes on the director, who, standing alert, tense, eager, with baton raised, was about to give the signal which would flood the air with the melody, harmony, and the sheer beauty of a Beethoven sonata! This picture needed no title, but we give it one—"As It Should Be"—referring again to what our national leaders could do if they but knew or sensed the essential elements of a perfect symphony.

Men and women in every day life do not learn cooperation by accident. It must be taught. We learn by doing. I know of no finer way to fix permanently the cooperative idea than through training in band, orchestra or chorus. The essential elements of good citizenship are more effectively developed there, in my judgment, than any course in "civics" could possibly provide. This fact alone justifies such musical organizations in our schools, to say nothing of the joy and beauty it brings into the life of the students themselves.



DON
WILSON

The Orchestra's JOB in the Operetta

By DON WILSON

Co-author of "Musico-Dramatic Production"

●AN ORCHESTRA HAS become almost a necessary adjunct to a well-ordered school operetta production. A few years ago most schools were unable to assemble an instrumental group sufficiently well routined to handle a first class accompaniment. The great progress along this line has added greatly to the effectiveness of amateur shows.

Even with capable instrumentalists, there are many problems confronting a director in the "pit" which are not found in concert or band work. First of all there is the matter of seating the orchestra so as to obtain good balance of tone. While any seating arrangement must be determined by the number of players, space available and acoustics of the auditorium, there is a fairly uniform plot which may be followed. The accompanying diagram shows an arrangement that has proved practical in many cases.

The orchestra should enter in a body shortly before the Overture, allowing time enough to get thoroughly tuned up. If the players straggle in and tune up individually the audience will soon become impatient. Frequently the instruments, being brought in from the outside, are cold and need some time to be brought to room temperature. This accounts for a good many discordant overtures. If at all possible it is better to leave the instruments in the auditorium on the afternoon of the performance. Even if a guard has to be left to watch them it is effort well expended.

As soon as the orchestra starts the tuning process the audience turns from conversation to watching the stage. If too long an interval elapses between the entrance of the players and the overture an air of impatience is aroused which may take some time to counteract.

If the tympani and bass players need extra time to put their instruments in order they should do so long before the scheduled time for starting. They should then leave the pit and make their appearance with the rest of the group.

The Director, of course, does not appear until just in time to take up the baton for the Overture. He should enter briskly without ostentation. As soon as he is at his desk the house lights should be dimmed and the Overture commenced. Too much importance cannot be attached to starting a performance on time. Any indication of lack of confidence at the opening of a show makes a bad impression on the audience. If the Director gives evidence of knowing what he is about and has the orchestra under perfect control, the listeners will breathe a sigh of relief and sink back in their chairs to enjoy the show. It must

not be overlooked that any audience is a bit anxious at an amateur "first night." While they do not expect professional precision and polish they certainly do enjoy having the show start "with a bang."

When the overture has been played it is usually advisable to turn on the "house" lights for a few minutes in order to allow time to seat late-comers. This gap should be very brief or the interest of the audience will wane.

Once the show has started, the most important quality of both musical and dramatic work is *perfect timing*. There is always one definite *tempo* at which a given number should be taken in order to be most effective. It is disastrous to let a singer establish his own tempo, forcing the conductor and orchestra to limp querulously in a vain attempt to land a few chords before the vocalist takes another leap. Some singers, even very proficient ones, are notoriously bad at rhythm and counting time. For this reason the conductor must determine just what is to be the procedure and then see that everyone follows him.

In beating time in the pit it is well to make the movements clear rather than ornate. "Beating out" the measures in too great detail is confusing to those on the stage and annoying to those in the audience who may be in line with the movements. A good strong down beat will usually keep the various elements together. If the rehearsals have been properly carried out there should be little left to chance on the night of the performance.

Much trouble in first night performances comes from attempts to alter tempi set in rehearsal. If a number has been rehearsed slowly because the dancers found difficulty in keeping up with the parade it is fatal to try to speed it up the night of the show. It is better to establish definitely the

speed at which each number will be taken and then stick to it. It should be remembered that *all* show numbers are fast, but in varying degree. There must be a lift and punch even in the comparatively slow numbers.

Each production number must be worked toward a climax, which is accomplished by a distinct variation in volume or movement. Mere loudness, or an abrupt stop, does not provide a climax, altho both devices are useful.

Encores, if they are permitted at all, should be short and a little brisker in movement than the original rendition. Of course there are many means of giving novel touches to encores, such as additional voices, different musical arrangement or dance variations. Some sort of dressing up is needed, for repetition unadorned grows very tiresome.

In accompanying solos the orchestra must naturally be somewhat subdued. However, there is a common tendency to cut the accompaniment too low in volume. This leaves the singer uncertain and tremulous as a result of which he also diminishes the volume. The combined effect is a hoarse *pianissimo* with an utter lack of dramatic effect. A good, full resonant accompaniment on the contrary will support the voice, give the singer confidence and help put the number over.

While the strings furnish a large part of the accompaniment the other choirs must not be neglected. Woodwinds (when the parts are not too high), saxophones and brass judiciously muted are all useful in adding color. A singer when sustaining a high note may be supported by an orchestral *tutti* without loss to the solo voice if the accompaniment is sufficiently separated in pitch from the solo.

Some operettas present special problems. For instance, in "Tune In" it is necessary for the pit orchestra to play through a fifteen minute radio program. This involves "playing under" announcements, the use of special sound effects, and careful attention to all cues. It would add greatly to the effectiveness of this show if a "studio orchestra" could be used on the stage during the radio program.

However, the Musical Director must solve these special problems in his own way, giving due consideration to the talent at his disposal and the conditions under which he is working.

Some Pointers on the Use of Instruments

First violin parts are more effective doubled in octaves than played in unison.

Any number of muted strings may be used with light voices without "covering" the vocal line.

Horn cues for trumpets or trombones can be played effectively by covering part of the bell with the hand or playing into a hat.

Oboe cues may be played on a trumpet with regular mute.

The four most important instruments in a pit orchestra are piano, drums, first violin and first trumpet. They set the rhythm and carry the main melodic line. These players should be most carefully chosen and rehearsed.

Any instrumentalist who cannot play all of his part should be allowed to play only the portions that are acceptable. This is especially true of such instruments as the trombone and others having a "long" tone. The more penetrating the tone the smaller the slip in technique necessary to spoil the effect.

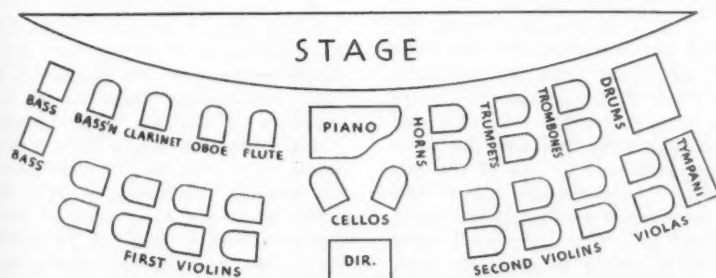
Frequently wind parts are marked "2nd time only." This is intended to build up the second chorus and to insure that the lyric will be heard at least once. Players must constantly be watched on this point for they often disregard the direction in order to play as much as possible. If the orchestra is used "full" all the time there is slight chance for variation.

Violin parts, especially modern First Chair parts, are written *divisi* for two or three players. There is a tendency for all to play the top line containing the melody. Considerable effect is lost by omitting the inner parts.

Choral directors, in leading both singers and orchestra, usually find it necessary to make considerable change in their baton technic. The delicate shading, frequent tempo changes, and conducting of phrases rather than measures—all highly effective in choral conducting—are not practical with an orchestra. The first consideration is to keep all together.

In Chapter XIII of *Musico-Dramatic Producing* will be found a more complete treatment of the problems of the Musical Director in operetta production. However, observance of the suggestions given in this brief article will clear up many of the difficulties which confront the amateur orchestra in its contribution to the musical show.

It is very important that the orchestra be seated in the pit to give the proper blend to the ensemble. Here is the standard seating arrangement for a twenty-five or thirty piece orchestra.



By
PAUL PAINTER
Winfield, Kansas

One of the Winfield, Kansas, High School Brass Quartets with Paul Painter, coach, holding music, is composed of Jack Cuthbertson, principal; Jack Savage, George Robinson, and Milton Stocking.



The Theory and Practice of the BRASS QUARTET

● SINCE THE APPEARANCE of the Winfield Brass Quartet in the National and in several contests leading up to it there has been a considerable number of inquiries which I should like to answer in-toto through this medium, if I can do such without giving an impression of ego molto allargando, or without an impression of the Bunker Hill corporal. The inquiry breaks itself into two divisions mainly, as to instrumentation and as to repertoire.

In the National we played the 3rd movement, Reflective, exotic, and the 4th movement, Allegro firmato, of Mr. Francis McKay's Suite for Brass Quartet. People who were familiar with the Rochester and the Eastman Theater orchestras a few years ago and have since followed the trend of serious theater and movietone are no doubt familiar with the name of Mr. McKay. This Suite was written especially for the Winfield quartet in 1933, the score bearing such inscription.

Some few years back I was with Mr. McKay listening to a string of brass quartets appearing in the Northeast Missouri high school contests, and at the time he asked me several questions, the imports of which were

why did the quartets all play homophonic songs or arranged piano tunes, why not legitimate quartet music conceived for the brasses, and why did they use instrumentations of such apparent misfit. My reply was that so far as I knew there existed no authentic brass literature excepting in a few isolated German and Russian cases, which were unknown to the average high school, and that these in the main were in only one conception range of the brasses, exclusive of the horn quartets of Tcherpnin. To which he replied that he would then write some.

The incident was forgotten in my mind until some years later I received without warning the score to this Suite. It is in four movements, conceived and composed for the brass, each movement being in a characteristic lie of the brass expressive range. The 1st is a Martiale, the 2nd a moderate song form, defeating the homophonic monotony by use of the true "quatuor" harmonization. The other two movements were mentioned above. The 3rd is a delicious morsel which has never failed to draw the audi-

ence. It makes use of full sordino and places the subtlety of brass work on a par with that of strings. (This condition was mentioned by the National Judge in his criticism.) The 4th is a true finale of brilliance and breadth. The composition and content is distinctively American and in point of modernity might be placed between Wagner and Dukas. Following the successful use of the Suite by the Winfield Quartet, Mr. Richard Kountz, the acute editor of Witmark and Sons, who has been specializing in wood and brass ensemble, purchased the work—making it now readily available to any quartet that would be interested in playing it.

Mr. Tom Seymour, principal of the Winfield Quartet, plays a Kruspe double horn in the Wendler model, alternating between the No. 10 and No. 16 Bach mouthpieces according to the demands of the job. Mr. Carman Ellinger, trumpet, uses a Bach Stradivarius with the No. 7 mouthpiece. Mr. Francis Warburton, playing the upper trombone part, used a Conn .500 bore with a Bach No. 12 mouthpiece. Mr. Jack Savage, playing the

lower trombone part, uses a Bach .525 bore with the Bach Clarke mouthpiece. We formerly used a .500 on the bass with a .475 on the inner, but found better progression of timbre with the dimensions outlined above. For the present season the inner has been replaced with a Bach .500 with No. 12C mouthpiece, giving, we believe, a better blend and better timbre progression.

That this instrumentation should be deemed strange is in itself strange as it is that which was set upon by the Russian Five as the best combination for a chamber organization in brass. The noon hour before the quartet played in Des Moines we went over to the Baptist Church and put in a rehearsal. This rehearsal was attended, before its close at least, by at least two other coaches of competing quartets. As we left the church and emerged upon the sweltering inferno that was High Street on that day, in search of some of that famous Iowa food, one of these gentlemen told us that what we were doing was very interesting but that with such a straccialando combination we could not hope for much of a rating.

This was somewhat discouraging, coming as it did on top of the criticism handed down by the adjudicators in our own State Contest. These adjudicators made some remarks on blend, and at least two of them recommended the replacing of our trumpet with a cornet. Part of this we justified on the basis that the balance of judgment was undoubtedly vocal, but part of it we were at loss to explain due to the fact that we played a Moussorgsky score, the judges holding the score, which was plainly marked "trumpet." It is extremely possible that Moussorgsky knew of the existence of the cornet, even something of its characteristics.

Also I have often wondered if the line of demarcation between true tonal blend and sloppy part progression with a super-width of intonation band is plainly enough delineated. However after a hurried conference we decided to stay in Des Moines and play despite the discouraging news.

Following our emergence upon High Street we arrived at a cafeteria, and although the boys had been instructed not to eat anything that might possibly give an acidic reaction "Pup" Ellinger somehow came out of the line with a large beaker of orange juice. Seymour as the "Mussohitler" of the quartet ordained that it would be impossible to allow such folly and further pointed out that it was somewhat discourteous to be a guest of Iowa and specialize in California products—appointing the two remain-

ing to remove the offending liquid and to replace it with a mug of good milk from the local contented Holsteins—and to make certain, attend its pouring down. Such was accomplished much to the merriment of several contestants from other places who were at the time and place also practicing the gastronomic art.

Following their lunches the boys dispersed to their quarters for a nap and later in the afternoon were fortunate in playing for an adjudicator who is blest with an acute sense of hearing and to whom there is no unplumbed mystery in brass, a man who is held in high esteem wherever blechblasers convene, Mr. Karl King.

The theory of this instrumentation lies in the use of a primary hard-bore tone with the horn as a foil. The horn in its native state is of course soft-bore, but it will, as almost anyone with a normal sense of hearing knows, blend with anything—including, Dieu et Diable, the skirted xylophone, better known as the marimba. To use a cornet in this combination would not do so well, as the quartet then becomes a balance of soft-against-hard bores. Strange, this is a balance that cannot be used.

The success of the modern theatrical-dance combination of three cornets and two trombones lies in the fact that the bore balance is foiled by the third cornet. Grofe has stated that his ideal orchestra would contain a quartet of each instrument. Whether he used cornets or trumpets would not matter in our consideration, in that cornets would form a primary with horns, or trumpets likewise with trombones.

Tschalkowsky in his mastery of tonal coloring had this worked out to a nicety, calling often for three trombones and two trumpets with four horns and two cornets. Sad to say amateur organizations rarely play him in this manner, and although the Italian Caprice was scored in this manner it was not played so in the National or the States that we heard. The resultant difference can only be appreciated when it is heard as scored. The rhythmic motif of the Presto sounded alternately on trumpets and cornets is effective. Played only on one instrument the effect is lost. Did this have to be performed on one or the other, I should think the cornet would have been the better choice.

The expressive range of the cornet tone is greater and permits some adjustment. By the use of two cornets open and two half-sordino the effect would have been nearer the intention of Tschalkowsky, whereas the trumpet cannot in anywise be ad-

justed to approximate the cornet. Also the sounding of the Carnival theme on trumpets leaves something to be desired, as the Carnival is notoriously the property of the cornet. Further as the cornet is the known weakness of the Italian coloratura brassist the general atmosphere would ask for the adjustment of the composer.

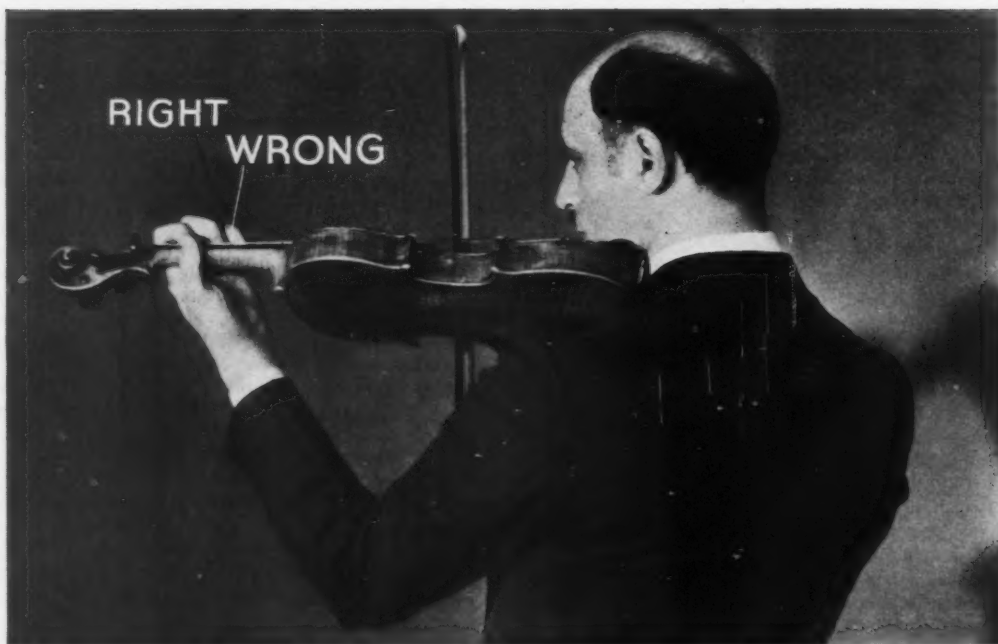
These remarks on the Caprice are not meant as criticism of any individual group or of groups, as we heard the Caprice performed a number of times in the contests leading up to the National. If there is any criticism at all implied it is directed hereby at the hacked-up American arrangements of large orchestral works, designed for five pieces and mandolin obbligato. The net result is about the same as the same works reduced for tuba and piccolo with added effects on diatonic washtub.

In our matter of timbre-balance it remained for Wagner to split hairs, calling in the tuba as an integral voice and shifting the balance here and there by the interspersing of extra tubas in both bores, even in sets of four. Two trumpets and two trombones would be a good quartet combination except for two conditions: The monotony of tonal color in a program of any length—the insufficiency in range of the inner trumpet, blocking any successful attempt to dovetail the score.

In this same trend, the lower range of the trumpet and the upper of the trombone are not in any too good agreement, calling up Lockwood's principle of instrumentation in which he states that it is better to give the upper extremities of the trombone to the last trumpet, and vice-versa, the lower range of the trumpet being somewhat fuzzy, thus substantiating our premise and guaranteeing tonal monotony. The truth of this principle has been painfully demonstrated by the unsuccessful attempts, over a number of years, of our best theatrical arrangers to write three-way licks with the trombone in altissimo.

The horn further fits our niche tighter than ever in that it has adequate range tonally and tonically to work on either side of the inner trombone—can even work above the trumpet—and in the hands of a skillful man as say Mr. McKay has been known to furnish a tuba range pedal-point against the remaining three, with engaging effect. Thus the horn allows a very large tonal manipulation within the scoring. Further the horn itself, off the paper, is the only brass having a distinct variability in expressive tonal range and this alone would allow it to foil the tonal mo-

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This illustration illustrates the correct position for the first joint of the finger, slanting back from the point of contact.

How to *PLAY* the VIOLIN

● IN THE OCTOBER issue of THE SCHOOL MUSICIAN, the following question was asked, "What do you consider the most important points to watch in the beginner's work?" This was answered in part by examples, exercises and explanations.

1. How to stand—the body position;

2. The left arm and the manner in which it is held;

3. The bow, how it is used, with exercises to assure a correct start; constitute the first part of the question and is followed by teaching the student how to place the fingers on the strings. The exercises, which present the subject in a concise manner and proceed to make a correct start a certainty, are carefully introduced and if followed according to directions, will do away with a "slipshod" start.

It is hardly possible to set up a rule that is uniform regarding the way in which the fingers are placed on the strings. Different kinds of hands

make it an individual problem for the teacher to solve. The student with long fingers and tapering tips will have to place the fingers at a different angle than the player with short fingers and broad tips. The student with an abnormally long fourth finger, may have to curve the finger when coming in contact with the strings, while the hand which has a short fourth finger may have to use it in an almost flat manner.

The normal hand consists of broad cushioned tips, not too long fingers and fairly wide space between the first and fourth knuckles. This type of hand usually makes the best kind of playing hand and is the easiest with which to get correct finger position.

The thumb is slightly bent at the first joint (in a natural manner) where it comes in contact with the neck, and the first finger comes in contact with the neck at the root of the third joint. The neck must not slip down and touch the hand below

the first joint on the thumb and the root of the third joint on the index finger. The student should be able to see daylight between the palm and the outside of the hand. The thumb is placed in a parallel position across from the second finger, slightly leaning toward the first finger.

Example 1 shows the correct angle in which the fingers are placed upon the strings. The added line in the picture shows the incorrect angle, which is a common fault found with many beginners, and the cause of much out-of-tune playing, even with students who possess a good ear. It is physically impossible to play correct half-steps when the first joints of the fingers are held at the wrong angle.

The teacher should illustrate the correct placing of the fingers and explain to the student that when the fingers are held at a wrong angle (too straight) the tendency is that the nail will come in contact with the string, which is a great detriment to tone.

The Second of a Series by Max Fischel

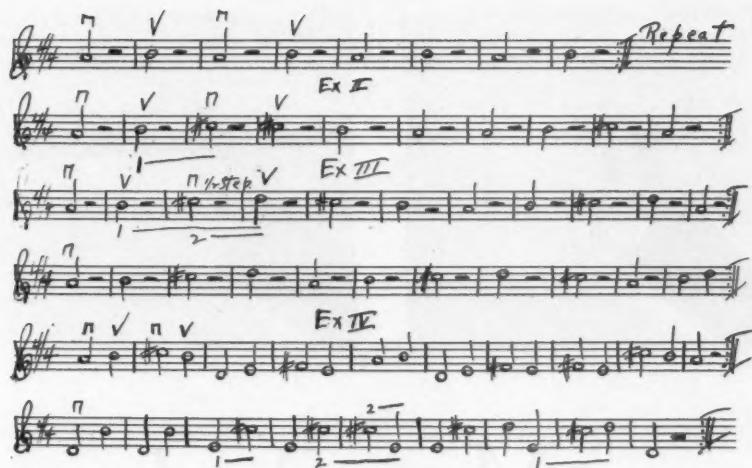
Author of
Gamble's
Class Method
for Strings

The beginner should not be allowed at the start to use the bow and fingers together. For example, the fingers should be placed during the rest, this giving the student a chance to watch the placement and not have to pay attention to the bowing when starting to use the fingers. The bow is to remain on the strings during the rest.

Past experiences have proven to me that much of the bad finger and bow technique is caused by the inability of the beginner to think of bow and fingers at the same time and as a result both suffer.

The various books for beginners do not agree regarding the use of the fingers, some believe the first finger should be used on all the strings before the second is started, and so on. Some use the fingers on one string before passing to the next string. This is purely a matter of opinion and I do not think it of the most vital importance. The important point is to have the bow and fingers start with correct position, not falling upon the strings in a cramped manner, which retards all progress and makes improvement impossible.

The exercises, if followed carefully, will clearly demonstrate the value of allowing the student beginner to think only of one thing at a time until a feeling of control is felt in both bow



SCALES



arm and left hand. This, no doubt, will take a certain period of study and cannot be expected to occur immediately. Therefore, the student in the elementary stage should repeat the exercises that help him to get a correct start. The teacher should take particular care that the student is relaxed in both body and arm.

In the first exercise, use the middle third of the bow, this giving the bow arm the feeling and action in the forearm. The finger should be placed during the rest. This gives the student the opportunity of watching for correct placement. The first finger should be replaced until the action becomes free.

Exercise 2 starts the use of the second finger. You can use either the

C natural or C sharp. This is optional with the teacher. The first finger should not be removed during the placing of the second finger. The finger should be placed firmly upon the string. Avoid too much pressure, this having a tendency to tighten the muscles of the hand.

Exercise 3 starts the use of the third finger. The first and second fingers remain on the string during the placing of the third finger.

Exercise 4 is introduced after the fingers have been used on the A and D strings. The change of strings should be carefully taught, and particular attention given to the hand which must be held in a quiet manner, the action coming from the fingers only, without any tension upon the thumb. When making string changes be sure that the fingers cross the string at the correct angle and never allow the first joint to drop, this giving an incorrect finger position when contact with the strings is established. The intervals on the different strings, when the same fingers are used, is of extreme importance and should be carefully explained and demonstrated on the blackboard and with the violin. Do not overlook this very important factor. It is of such vital significance in the building of a

(Continued on page 40)



Left, correct way of holding violin when playing in first position. Avoid pressure at the wrist, as this has a tendency to retard relaxation. Right, incorrect way of holding violin in first position.



My School of Drumming

By ANDREW V. SCOTT

Noted Chicago Instructor

● THIS IS THE FIRST of a series in a lesson-course for the practice and study of snare drumming. I am starting with the simplest of fundamentals; so simple, in fact, that some of my readers and students may think this first lesson too primary for serious consideration. However, I think its careful reading and study will prove that these fundamental exercises require definite appreciation and understanding before the serious drum student may hope to progress.

If you are a beginner, this lesson will give you a correct start. If you are already a student, then you have here an opportunity to check the

habits you are forming against this pattern. If an instructor, this lesson-course will, I believe, assist you.

I know of no great artist who was not first well grounded in these fundamentals. I have observed hundreds of unfortunate professionals who have attained majority and yet struggle because of the handicaps brought about by a poor or incorrect start in their drumming career. There are three ways to start a career; your own way, the wrong way, and the right way. Do it the right way. I did not invent this system—it is the basic art that never changes.

If the student will pay strict attention to this lesson and the lessons to follow I am quite sure that in a short time a better understanding of this most fascinating art will be realized.

We will start with the simple fundamentals and, by degrees, each month will find us moving toward the more complex and involved rhythmical figures of modern music.

The first and most important lesson to learn is the proper method for holding the sticks.

Drum sticks do the actual playing. The hands merely act as guides. It is therefore necessary that a thorough



In preparatory series No. 2 we introduce the eighth note. This also contains four beats to each measure, giving each note its proper value. It is very necessary that each note be accounted for. In other words, IF YOU CAN'T SAY IT, YOU CAN'T PLAY IT.

1. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
C L R L R L R L R L R L R L R L R L R L R

2. C L R L R L R L R L R L R L R L R L R L R

3. C L R L R L R L R L R L R L R L R L R L R

4. C L R L R L R L R L R L R L R L R L R L R

5. C L L L L L L L L L L L L L L L

6. C L R R L R R R L R L R L R L R L R L R

7. C R L R L R L R L R L R L L L L L L

8. C L L L R L R L L L L L L L L L L L

9. C R R R R R R R R R R R L R L L

10. C L R L R L R L R L R L R L R L R L R L R

[illegible]

"Frankly, fellows, the EMBOUCHURE—"

A Class Room Talk to Trumpeters

By W. W. WAGNER

● MANY OF US WHO write so called technical articles concerning the playing of musical instruments are guilty of being indefinite in our suggestions. For example, we will write a lengthy story admonishing the player to pay special attention to "correct embouchure" but we neglect to say what "correct embouchure" really is. Perhaps the underlying reason for this indefiniteness is because there are no two players exactly alike in their physical characteristics, no two with the same lip formation, and in consequence what is sauce for the goose is not always "A-1" for the gander.

But there are certain fundamental principles which we can tell you about which I fear we take too much for

granted. It is not enough to say, "You must develop a correct embouchure." What is a "correct embouchure"?

First we must remember that all vibration should take place in the UPPER LIP, just as it is only the reed on the clarinet mouthpiece which vibrates. But the reed must have something to VIBRATE ON before it can produce a tone. That is why the curvature and length of the lay of a reed instrument mouthpiece is so vitally important and any reed instrument expert will tell you that the slightest change in the mouthpiece lay will make a remarkable difference in tone and playing qualities.

To apply this principle to a cup

mouthpiece we consider the lower lip to be the surface on which the reed or upper lip must vibrate. It is obvious then that the lower lip plays an extremely important role in perfecting a correct embouchure.

This first rule is that the lower lip must be slightly behind or under the upper lip and must have the muscles firmly tensed at all times to properly support the vibrating upper lip. The upper lip will then be slightly outside of the firm lower lip, permitting free vibration. If this principle is not followed the upper lip vibrations will be smothered and the player will have much difficulty in playing easily, particularly if fortissimo is necessary.

Any reed instrument player knows that a given tone may be sharpened by increasing his lower lip pressure against the reed. What does this do? It bends the reed against the curvature of the mouthpiece, actually shortens the length of the vibrating part of the reed and raises the pitch. This same principle applies to cup mouthpieces. When the tension of the lower lip is increased against the upper lip, the pitch is raised; when the tension is decreased, the pitch is lowered. The player must also remember that as the lip tension is increased added air pressure is also necessary to force the upper lip to vibrate properly.

Now comes a point on which we, who write and teach, never seem to agree, for the very good reason that there are no two players with exactly the same physical characteristics. I have yet to find two players who have lips exactly alike as to length, thickness and formation, or who have teeth formed exactly alike. How, then, is it possible to lay down a hard and fast rule as to exactly how much of the mouthpiece rim should be covered by the upper lip and how much by the lower lip? We can only say that APPROXIMATELY one-third of the mouthpiece rim should be covered by the upper lip and two-thirds of the rim covered by the lower lip. Exactly this proportion? Absolutely no, only approximately. Experiment under the guidance of your teacher to arrive at the exact placement which suits your own lip formation.

The upper lip must always be placed on the mouthpiece rim exactly the same way in exactly the same place. There are players who will

(Continued on page 36)



Winners in the 3rd Division of the 1934 Nat'l Brass Quartet Contest was Odebolt, Iowa. The quartet is composed of, left to right, Lloyd Lundblad, Sue Alice Rector, Dennis Peterson, and Lois Goreham.

Letters and NEWS

Illinois State Clinic

● Escaping the Thanksgiving gorge the Illinois State Band Clinic will be held on Friday, November 23, in the Band Building on the State University Campus. Here is the program:

Friday Morning Session

Orchestra Section, in conjunction with Illinois School Band Association.
U. K. Reese, President Band Association.

C. H. Haberman, Chairman Orchestra Section.

Band Building

- 9:30 Welcome—Director F. B. Stiven.
- 9:30 "Music as Part of the Program of Studies for High School Pupils"—A. W. Clevenger.
- 10:00-11:30 "Interpretation in Training Bands and Orchestra"—George Dasch.
- 11:30 Classification and Rating of Bands J. E. Maddy.
- 12:30 Luncheon.
- 2:00 "Intonation as Applied to Instrumental Organizations"—Wm. D. Revell.
- 2:30-4:00 Business Meetings.
Illinois School Band Association—Band Building.
Orchestra Section—200 Music Building.
Vocal Section—Recital Hall, Music Building.
- 4:00-5:30—Open Rehearsal University Concert Band Reading of 1934 Contest Material.
- 5:30 Unfinished Business, Reports of Committees, etc.
- 4:15 Concert All-State Orchestra and Chorus—Auditorium.

You will note that the orchestra section is meeting in conjunction with the Illinois State Band Association. U. K. Reese is president of the latter, while C. H. Haberman is chairman of the orchestra section. State required band numbers will be selected.

There will be a meeting of the officers and district chairmen at the Inman Hotel at six o'clock on Thursday evening, November 22. The purpose of the meeting is to discuss problems of classification, ratings and awards.

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Colorado State Clinic

● The Colorado High School Band and Orchestra Directors will hold their third annual clinic at the Antlers Hotel in Colorado Springs on December 7 and 8. The new constitution of the Colorado Instrumental Directors' Association will be presented in its final form for adoption. A festival plan will be proposed to supplant contests. H. A. Vandercook of the Vandercook School of Music, Chicago, will be guest conductor and deliver an address.

The two days' program is packed

tight with entries of high interest value. The Antlers Hotel has made special rates. Rei Christopher, Pueblo Centennial, and B. E. Kibler, Colorado Springs, are in charge of arrangements for the clinic band and orchestra. Fred Fink, Colorado Springs, is president and H. K. Walthers, Englewood, secretary-treasurer.

• • •

Strings Not so Cheap

● Here is a timely letter, supplementing an article on the manufacture of violin strings which appeared in our October issue. J. I. Payne, manager of the Instrumental Department for Carl Fischer, Inc., writes:

"I want to especially commend your article on the making of violin strings written by Mr. E. L. Heckler, published in the October issue of THE SCHOOL MUSICIAN. The dissemination of such information will do much among young musicians to make them appreciate the amount of work and experience that goes into the manufacture of the instruments on which they play.

"It is certainly not true that a set of the highest quality violin strings can be purchased for \$1. The reverse might be more a matter of fact. The Caruso has a silver wound G string that alone sells for \$1.50. Nowhere can there be purchased a set of the highest quality violin strings for as little as \$1.

"Judging from the way the piles of THE SCHOOL MUSICIAN on our music counter disappear, you have plenty of readers and justifiably so. I only hope that we are not swamped by hordes of violinists demanding a set of our 'highest quality' strings for \$1."

• • •

Andersen at Arizona

● Arthur Olaf Andersen is now located at Tucson, head of the Department of Theory at the University of Arizona. "It is a splendid school," he writes, "and the standards are as high as are those of the best schools in the country, and the amount of splendid material with which to work is indeed surprising."

Mr. Andersen will return to Chicago, however, for the summer season at the Chicago Musical College.

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● From Denmark, Iowa, H. E. Schneider has moved to Webster City, Iowa, where he is in charge of the band work. Things are humming in Webster City now, and Mr. Schneider promises to let us know all about them.

• • •

Mason City, Iowa

Carleton Stewart, Mason City, Iowa, is as proud as a kid with a new pair

of red topped leather boots of his new instrumental music building, officially dedicated on November 4. It is known as the Wagner-Mozart Hall and is believed to be the first exclusive building of this type ever to be erected by the educational system of any city.

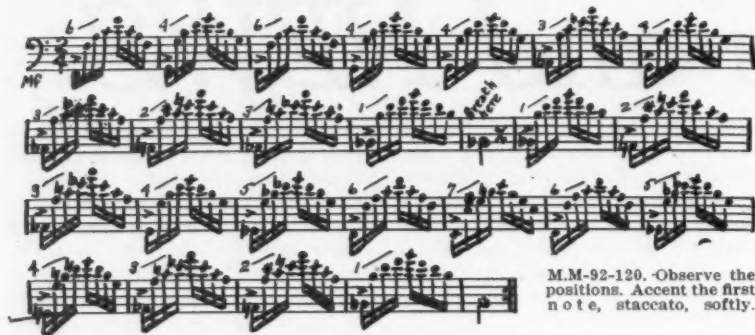
During the afternoon of November 4 the building was thrown open to public inspection, and a one hour concert was given by the famed Mason City High School Band under guest conductors A. R. McAllister, William Revelli, and Gerald Prescott. The complete story of this building, how it was financed, the type of building, the floor plan, arrangement and acoustical treatment used, and the many other characteristics and details in which all school Bandmasters and Orchestra Directors will be interested, is now being compiled by James Rae, principal of the Mason City High School, and will appear, with pictures, in the next issue, likely, of THE SCHOOL MUSICIAN. This is something that every director will want to bring to the attention of his superintendent and school board. Watch for it in an early issue of THE SCHOOL MUSICIAN.

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Joliet Concert

There are many who expressed the opinion that the annual fall popular concert of the famed Joliet Township High School Concert Band Thursday evening, November 1, was the most enjoyable program, for general public consumption that the band has ever performed. It was light and easy to take, and the audience took it with apparent delight. The numbers included on the program will be of interest to many. Here they are: Grand March, Democracy, Lake; Operatic Masterpieces, arranged by Safranek; Sleigh Ride, Tschaiikovski; The Old Refrain, transcribed by Kreisler; Overture Symphonique, Vandercook; Medley, Yankee Rhythm, arranged by Lake; March, Silver Trumpets, Sheppard; March, Onward—Upward, Goldman; Overture, A Night in Tripoli, Richards; The Hymn to the Sun, from "Le Cop d'Or," Rimsky-Korsakoff; Society Suite, Pouring Tea, On the Veranda, Hildreth; Humoresque, Comin' Round the Mountain, Henry Fillmore; Stars and Stripes Forever, in honor of the birth of John Philip Sousa, November 6, 1856.

The numerous encores demanded by the audience were from Paul Yoder's "Stunt Band Folio."



How to Develop Power and Tone

A Talk to Trombonists

By JOHN J. HORN, Coaldale, Pa.

● IN MY PREVIOUS talks to trombone players I have explained the various methods used to improve the playing power of the lips and improve the quality of tone. Playing the high tones requires intelligent practice methods. Your aim should be not for the loudest nor the highest nor the lowest tones possible to produce on the trombone, but for quality and finish. This all depends upon early preparation. If the student follows the *Daily Practice Schedule* as given, he will be training and developing the various functions of trombone playing as well as creating correct practice habits.

Give great care and protection to the lips (embouchure), for it is by means of their sensitive touch that we gauge the exact amount of tension needed to produce the proper vibrations which in turn produce a pleasing quality of tone and performance. If the lips are hard and callous, the vibrations are irregular, the quality of tone poor, and the performance bad. Extreme pressure will cause the lips to become numb, even sore.

Lips alone, though, cannot produce vibrations. The acting force is the breath, and it is just as necessary to use the breath correctly in blowing as it is to bow a violin correctly. If you breathe naturally, you are breathing correctly. However, the correct emission of the breath is the real secret, and here is where the care of the lips receives attention. The lips

must be free to vibrate, must be flexible and in such a position that both lips vibrate. If the stream of breath is irregular, the tone will be irregular. Always inhale enough breath to take you to the next breathing point.

The movement of the tongue is called the attack or stroke. Owing to the flexibility of the tongue, it is capable of a great variety of movements; it can be brought to a point, rolled up, or twisted in any direction, or lie flat in the mouth.

As it is necessary that the movements of the tongue be controlled, certain exercises are devised and studied to train its correct movement. The action of the tongue in playing must be precise, regular, and at times very swift. The greatest difficulty in tonguing is to avoid using the tongue as in speaking. There are certain syllables which are used in making an attack to illustrate the motion of the tongue, but we do not pronounce any syllable either with a forward or retrograde motion of the tongue.

The exercise given will develop the action of the tongue. However, a great deal of careful practice is necessary in order to intone each note correctly. Accent the first note in each measure; all others staccato. The metronome should be set at M-M-92 and gradually work up to M-M-120.

Practice regularly and not spasmodically, be kind to your lips, rest often, and do not believe the old saying, "Practice makes perfect." It all depends on how you practice.

Band Clinic

● The greatest event of the year, for school band directors, since there is no National Contest this year, will be the annual clinic at the University of Illinois on January 10th, 11th, and 12th, 1935.

The university band under the flawless baton of "Colonel" Harding will be on hand, as always in the past, to assist in reading State Contest numbers for this year, new literature, and special requests. But in addition to the university band, you will have the official clinic band of one hundred chairs. This band will be assembled somewhat as it was last year and again under the management of G. W. Patrick of Springfield, Illinois. However, this year, about half of the enrollment will be chosen from the star performers of the 1934 National First Division Bands, among them Harrison, Chicago; Mason City, Iowa; Joliet, Ill.; and Hobart, Ind. The other fifty will be drawn from bands of the host state, as last year.

Edwin Franko Goldman will attend the clinic this year as guest conductor. Carleton Stewart, Captain Barabash, William Revelli, and A. R. McAllister will also figure among the celebrities of the baton.

Every clinic to date has exceeded those past. This "Fourth Annual" will reach new heights. Don't fail to attend.

...

Orchestra Contest

● The National Orchestra Contest for 1935, which will be held in Madison, Wisconsin, on May 16, 17, and 18, will be under the local supervision of the University of Wisconsin through its school of music.

Madison has excellent facilities and is equipped with considerable experience in the handling of large contests. State Contests in which more than seven thousand have participated have been handled there with comparative ease. The city is centrally located, 140 miles directly north of Chicago, and is accessible by all means of travel, including the main railroad lines, buses, and airplane lines.

The population of Madison is 65,000, and it has hotel and dormitory accommodations for more than five thousand. It is the state capitol, beautifully situated between five lakes.

In addition to the Orchestra Contest all solos and ensembles from both bands and orchestras will be held. Ray Dvorak, T. L. Ward, and O. E. Dalley are on the local committee and may be addressed in care of the School of Music, Madison, Wisconsin.

A Page for Pianists

By Theodora Troendle

● **MEMORIZING IS SUCH** a difficulty for so many students that a few words on the subject may not be amiss. Is there any definite way to memorize? Or do some people JUST find it easy and others not, and are those who find it difficult simply "out of luck"?

There IS a definite way to memorize, and such a procedure should be followed (or one similar to it) by every musician or student, whether he has difficulty in memorizing or not, for it insures accuracy and a definite concrete knowledge of the composition at hand not a superficial parrot-like memory that is often undependable at the crucial test.

Many famous pedagogues advise memorizing a piece immediately; that is, before you have played it sufficiently to have acquired a sort of finger memory, which is not sufficient to rely on. This advice has many points in its favor; you are automatically forced to consciously learn your notes without assistance from the fingers and it saves considerable time technically, as from the very beginning you are thus enabled to watch your hands, which undoubtedly makes for greater speed and accuracy.

But whether or not one memorizes from the beginning or later, the general method should be the same. The first logical step should be, naturally, to sight read your piece through from beginning to end, to get some general idea of the mechanical and musical difficulties it presents. Then commence taking four measures at a time (music naturally divides itself into these four measured phrases), so the end of four measures is a good stopping place. Then take the left hand alone and memorize, first the left hand, then the right, thoroughly. Then see if you can put the two hands together without referring to the notes.

Why is it important to learn the left hand first? Because the left hand contains nearly always the structure

Dorothy Fisher of New Castle, Pa., placed in the 1st Division at the 1934 National Piano Solo Contest. Dorothy is now fifteen years old and has studied with Mrs. Faulkhauser for five years, playing in four recitals each year. She has been a student member of the New Castle Music Club, and although there is an age requirement of eighteen years, or over, to be a Senior Active Member, Dorothy has been asked to participate in senior programs.



and key changes upon which the piece is built. When you can play those first four measures very slow and carefully together, continue and learn the second four measures in the same manner. This is the first step and assures accuracy for a foundation. But your piece is by no means mastered as yet.

Let us say you have gone through a page in this manner the first day. What then? The second day take eight measures (of the same page of which you "broke ground" the day before). See if you can play eight measures without referring to your notes. The probability is that there will be many spots that need much further attention, but remaster those eight measures before continuing. So in that fashion you will have worked through that first page twice, link by link analyzing the chord structure (a good working knowledge of harmony is of inestimable value in memorizing). By this time you should have

the first page in condition to practice so as to transfer what is in the head to the fingers instead of the other way around as is so often unfortunately the case. Thus a piece of considerable length is frequently in three stages. The first part is in the practice stage, all memorized. The middle part may be still in the eight measure stage, and the last you may have merely begun, each hand separately, four measures at a time. This method has the added virtue of bringing diversity to one's daily work and thus relieves monotony.

In efficient memorizing, great care must be taken in learning correct fingering, correct time, and correct phrasing simultaneously with the correct learning of notes, or much valuable time will be lost and work will have to be relearned. With time and practice the student will find to his great satisfaction that he is gaining in facility and developing a real "memorizing technic."



They Went Home WITH HONORS from the 1934 National Solo Contests

1. A Second Division in the 1934 National Xylophone Solo Contest was Ray J. Holan of Cathedral Latin School, Cleveland, Ohio. Ray also plays piano and drums, and is a member of several bands and orchestras.

2. Wayne Lewis of Fairfield, Nebraska, is a baritone soloist, besides a bass violinist of the orchestra. He has one more year at school.

3. A winner on the bass clarinet was Arnold Myrabo of the Canton, S. D., H. S. Band. He started on the saxophone and now plays both instruments, also the piano.

4. In 1929 Barbara Smith of Kansas City, Mo., received her first 'cello lesson. Now Barbara is a member of the Kansas City Orchestral School, under the direction of Wm. DeRuberis.

5. Having placed in the First Division of two successive State Contests, Jim Wilcox of Lake Geneva, Wis., then got his chance to go to the National where he placed in the Second Division of the French Horn Solo Contest.

6. First chair clarinetist of the Trenton, Mo., H. S. Band for four years; pianist in the high school orchestra; and drum major of the girls' drum and bugle corps; such are the positions Eleanor Cisco holds.

7. Another Second Division winner is Marvin E. Scott, trombonist, of Pocatello, Idaho. He is first trombonist in the Municipal Band and the Pocatello Symphony, and is a member of a dance orchestra.

8. Starting on her baritone in 1930, Geraldine Barrett of Chicago won second place in the Junior H. S. Solo Contest that year. In 1934 she won first place in the Chicago Senior H. S. Solo Contest.

9. Eugene Patton of Crawfordsville, Ind., started on a C Melody Saxophone, changed to the baritone sax, and later on took over the tenor saxophone, upon which he made the National winning.

10. Four years ago William L. Whitford of Little Gene-see, N. Y., began the study of the flute under his father. In 1933 he won First Place in the State Contest and in 1934 tied for First Place.

11. Alfred Stoddard Jones, tuba player, has held first tuba chair in both the band and orchestra of the John Adams H. S. (Cleveland, O.) for four years. In 1933 and 1934 he won second and first places, respectively, in the Greater Cleveland Solo Contest.

12. Second Division winner Gordon Kent of Olney, Ill., has been playing snare drum for two years.

13. Another baritone soloist is Walter Raymond Garretson of Knoxville, Iowa. In the junior high orchestra Walter plays trombone, and last June he played in a piano recital.

14. Charles Heidbreder of Quincy, Ill., National winning cornetist, was a member of the Quincy Brass Quartet that placed in the First Division at National in 1933 and 1934.

15. Bob McNaggy-Jr., of the Columbia City, Ind., H. S. won National rating on his E♭ clarinet. This was his first participation in a National Solo Contest.

16. A former member of the Urbana, Ill., Band and Orchestra is John Glover. John was first chair baritonist in the Cleveland Heights, Ohio, Concert Band, and occupied second chair in the first violin section of the orchestra last spring.



Eavesdropping

By MARIANN PFLUEGER

With chickens and turkeys and fat, little pigs in sight, don't stuff yourself too full or it will be just too bad when you try to get in your uniform for that Thanksgiving Day parade. Must have all Thanksgiving pictures and news by the 3rd of December, so rush them to us.



All Around Musician

Here is Edward T. Howell of the West Linn, Oregon, High School Band. Edward plays trumpet, French horn,



and contra-bass in the band, besides belonging to some of the vocal organizations. He is majoring in music and is assistant conductor and concertmaster of the high school band. In fact he is an all around musician.

In the 1932 State Trumpet Solo Contest Edward won second place and in 1933 and 1934 he won first place. He is now a senior in high school and thus has one more year of competition, and we believe this spring he will chalk another "first place" to his list of "wins." Fred H. Wade is his director.

The Story of Hibriten

The city of Lenoir, North Carolina, nestles in the shadow of old Hibriten Mountain, and any Lenoir boy or girl may glance up at any time and see old Hibriten standing sentinel as it has been doing since its peak first broke through the prehistoric waters.

When Ralph K. Ostrom was in Lenoir, helping instruct the Lenoir High School Band members, he was impressed with the nobility and majesty of Hibriten Mountain and wrote a march named "Hibriten." Later on Mr. Ostrom became cornet soloist of the U. S. Army Band.

When the Army Band went on the air on one of the big networks October 19, 1934, the band played the "Hibriten March" as a feature number, and made the announcement that this march was dedicated to the students and alumni of the Lenoir High School.

A special radio had been installed in the Lenoir High School Auditorium, and when that announcement was made, everyone just went (almost anyway) wild.

The story of old Hibriten does not end here, as it will go on and on every time "Hibriten March" is played.

Be on Your Mark, Cornetists

A real terror in the cornet solo contests this coming spring, we predict, will be Ernest Eckert of the Fostoria, Ohio, High School Band. Although Ernest has been a member of the Senior Band for five years, he just entered high school this fall, taking up the duties of first chair cornetist in the band and orchestra.



Playing "Lucia Polka" by Bellstedt, Ernest tied in the Ohio Grade School Solo Contest, 1934 receiving an Excellent Plus rating. Other numbers in his repertoire are "Sounds from the Hudson" by Clarke; "Carnival of Venice" by Emerson; "Willow Echoes" by Simon, besides many others.

His greatest ambition in life is to excel in the art of playing the cornet and to become a music supervisor. And unless we miss our guess, we believe he will reach that goal.

Honor High School

The Lake View (Chicago) R. O. T. C. and the band, which is a very important part of the R. O. T. C., drew first place in the annual inspection in the city of Chicago. In this annual inspection the schools are divided into three sections—Honor High Schools, Excellent and Satisfactory.

Since 1922 the Lake View High School R. O. T. C. and band has rated an Honor

High School with the exception of 1929. Captain Louis D. Walz is the band instructor and Staff Sergeant Alford D. Lee is the military instructor. This semester the battalion will be under the command of Cadet Captain Harold L. Johnson.

• • •

Park Palaver

Mary Ruth Bibb of the Park Junior High School of Knoxville, Tennessee, was just elected sponsor of the band. She will lead the band along with the drum major. Mary Ruth is a curly haired blond, five feet three inches tall, and fourteen years old. We are sure the band will have a much livelier step with Mary Ruth marching ahead.

Two former members of the Park Junior Band are now leaders of the Knoxville High School Band: Norma Smith being sponsor, and Wilbur Rule, drum major.

• • •

Recital by George Wain

A clarinet recital was given by George E. Wain of Oberlin, Ohio, at the Oberlin Conservatory of Music on October 23. He was assisted by W. K. Breckenridge, pianist, and the Conservatory String Quartet.

• • •

Sunflower State Trio

This brass trio is from the Newton, Kansas, Senior High School. In the 1934 Kansas State Contest at Emporia for brass trios they were judged a superior rating, thus entitling them to go on to the National. So these Newton boys journeyed to Des Moines to take part in the National Contest for accompanied trios, and they placed in the Sec-



and Division. From left to right the members of the trio are Robert Puntenev, baritone; William Fetz, trumpet; and Eldon Rich, trombone. E. S. Sanderson is the director at the N. Sr. H. S.

Superior Rating for Center Picture No. 1

Made up of students from the fourth to twelfth grades is the Center, Colorado, Consolidated School Band. In 1930 there was only a membership of nine. Now, under the direction of J. R. Little, the band has grown to seventy pieces.

The Center Band has entered four sectional contests, winning first in 1931 and 1932 in Class B, then winning third in Class A in 1933, and superior rating in 1934.

The four boys at the extreme lower right tried to get out of the picture, but ye Eavesdropper, spotting them, soon made them change their minds.

All Set to Go Picture No. 2

Eight members attended the first rehearsal of the Texas Lutheran College Band in October, 1933. This college in Seguin, Texas, has an enrollment of one hundred and fifty students, and by February, 1934, possessed a fifty piece marching and playing band that was acclaimed by the state's leading newspaper as "one of Texas' finest."

The band was fully uniformed by H. H. Weinert, not a musician but a man with outstanding civic pride and with the welfare of the local college at heart. Through other donations the percussion section of the band was fully equipped. Over a thousand dollars' worth of instruments were loaned or donated to the band by Lutherans of Texas who had the instruments but were not using them.

H. S. B. Plus G. S. B. Equals C. B.

Picture No. 3

In other words, high school band plus grade school band equals contest band. Here's our story:

In one of the richest farming districts of Colorado is Julesburg, the home of the Julesburg Band. There are two bands in the schools, the high school band and the grade school band, but when contest time comes along, the members for the contest band are picked from the grade and high school bands.

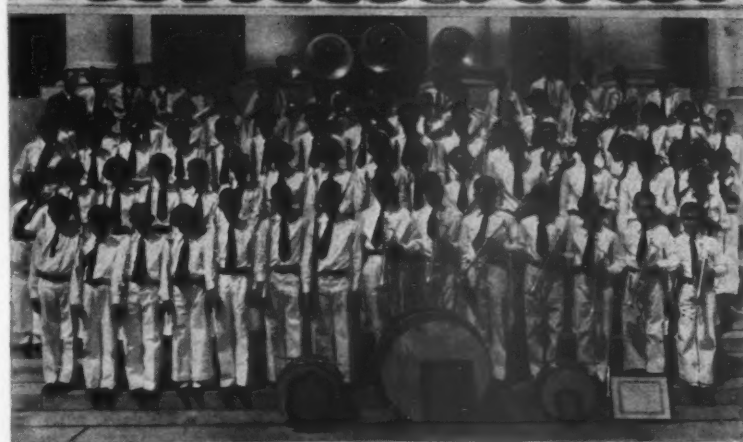
For the past two years, under the direction of Kelsey Kirk, the band has won second among Class C bands in the State Contest. The band's motto is "Music for every occasion."

First Place at Festival

Picture No. 4

First place winner in the High School Division of the 1934 Chicago-Land Music Festival was the Froebel Summer School Band of Gary, Indiana. During the summer Ken W. Resur, regular director of the Froebel High School Orchestra, and Orren L. Briggs, regular director of the Froebel High School Band, take turns in directing the summer school band, and this past summer it was under the direction of Ken W. Resur.

With the opening of fall the enrollment of the instrumental organizations at Froebel went up; being, bands: high



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school concert, 70; grade school concert, 55; junior, 65; beginners, 80. Orchestras: concert, 60; junior, 65; intermediate, 55; and beginners, 70.

(We're hoping to send an S. M. baton to Froebel one of these days.)

Haverly Twirls an S. M. Baton

No wonder the big smile on Haverly Larson, he is the proud owner of an S. M. Baton. Haverly is the drum major of the Grand Junction, Colorado, High School Band. With his S. M. Baton he led the high school band to a rating of Superior at the Utah State and Intermountain Contest and a similar rating at the Western Colorado Music Tournament.

Haverly is now a junior in high school and is business manager of the high school paper — "The Orange and Black."

We expect Haverly to lead the band on to more glory this coming spring, as what musician wouldn't feel the urge of putting all his "wim and wigor" into his playing when he sees that shiny twirler up in front?



Olean, New York

John Hardy, News Reporter

More elections! Officers of the Olean High School Band are: president, John Hardy; vice-president and secretary, Virginia Walsh; treasurer and business manager, Arthur Johnson; librarian, Richard Stone; and member of Executive Committee, William Brooks.

Officers of the High School Orchestra are: president, Norma Johnson; vice-president and secretary, Verna Johnson; treasurer and business manager, George Martin; librarian, John Hardy; and member of Executive Committee, Gilbert Orcutt. Officers of both band and orchestra serve for one year.

Hinsdale, Illinois

Michael Pozgay, News Reporter

Under the direction of James Buckborough, with the able assistance of Michael Pozgay, student director, the Hinsdale Township High School boasts a concert band of 60 pieces; a marching band of 40; a junior band of 35; and a concert orchestra of 35. This semester Mr. Buckborough has instituted solfeggio as a required subject for all instrumentalists. He has also started class piano for band members.

Oh, Those Sub Agents

Agents Raymond Koerner of Joliet, Illinois, and Jay Young of Huntington, Indiana, are imbued with the spirit of that fresh crisp air of autumn, and thus invigorated, have lived up to their titles of Subscription Agents for the S. M.

An S. M. Batonnier

Folks in Ripley, California, have gathered 'round the back yard fence of the

drum major of the Ripley High School. The reason? An S. M. Baton twirled its way to Ripley, and the Ripley D. M. is practicing daily.

It's in the Air

What? Baton fever,—also the batons. S. M. Batons have twirled their way to the East High School of Madison, Wisconsin; the Leyden Community High School Band of Franklin Park, Illinois; and the Monmouth, Illinois, High School Band.

New Paltz, New York

Florence M. Spear, News Reporter

So far this year the New Paltz High School Band has concentrated mainly on practice and making a good organization. However, the band is outfitted with several new instruments—a gift from the 1934 June graduating class, and do the band members feel proud.

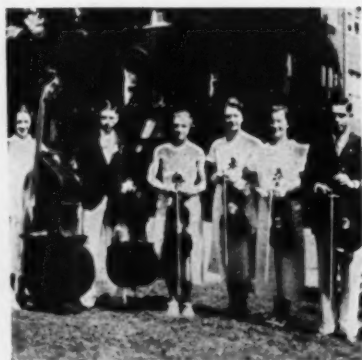
With a little campaigning, this might happen more often. How could this money be better spent than on needed instruments for the school's band?

Elkhart, Indiana

Kathryn Miller, News Reporter

First Division winners in the National String Sextet Contest at Ottawa, Kansas, last spring was the one from the Elkhart, Indiana, High School. This group came by special train, in fact the whole orchestra came by special train, to participate in the National Contests.

Members of the sextet are Elizabeth Stempel, bass; Richard Thornton, 'cello; Kathryn Miller, viola; Virginia Lineberry,



third violin; Nadine Brady, second violin; and John Whittington, first violin.

(It so happens that ye Eavesdropper had the privilege of accompanying the Elkhart group on their special train to Ottawa.)

Camden, Arkansas

Dorothy Linebarrier, News Reporter

Latest reports of the enrollment of the Camden High School Band—forty-two members, seven of them girls.

The band had its first birthday on October 25, and a big celebration was held. The Band Auxiliary gave a banquet for the mothers, fathers, band members, and several guests, a total of over a hundred. The program consisted of musical and dance features and several short talks.

One of the hits of the program was a cornet solo by Clinton Parker (picture in our October issue), ten-year-old musician. Another number that was greatly enjoyed was the duet by William T. Rogers, cor-

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netist, and Judson Patterson, Jr., trombonist.

Short talks were made by O. E. Westfall, school board president; Supt. F. W. Whiteside; Paul Sievert; Al Rose; Betty Askew, and others. Tribute was paid to Mr. and Mrs. Grover Linebarrier for their loyal band work. The Auxiliary and the mothers that prepared and served the banquet were also complimented and praised highly. The program was concluded with a talk by Director L. E. Crumpler.

Hale, Missouri

Charles Brammer, News Reporter

The Hale High School Band was organized in the fall of 1933, and now has a membership of thirty-two. The total enrollment of the high school is sixty-seven, and in the town of Hale itself there are five hundred inhabitants.

After only seven months of hard work the band placed third in the District Contest. The band gives weekly concerts each Saturday night in the down town district. Students pay fifty cents a semester for music, and along with the funds from concerts, plays, etc., money is, in that way, raised for new equipment. Right now the band is planning to get caps or capes. Prof. Edwin Jones is the director of the band.

Chester, West Virginia

Elsie Jennison, News Reporter

It's the smile that tells. Yes, sir, and ma'm, you can always tell by the happy

smile on a drum major that he twirls a SCHOOL MUSICIAN Baton. So there is no use telling you that Ed Hassel of Chester, West Virginia, twirls an S. M. Baton. You can see for yourself.

Just six feet tall is Ed, but wearing his "shako," goes up to seven feet, ten inches. His uniform is white, trimmed in gold. Most any day when you pass the Hassel yard, you can see Ed trying out some fancy twirls. Ed led the band to victory in the Class B Marching Contest at the Ohio Valley Band Tournament.



Traverse City, Michigan

Elaine Hubbell, News Reporter

Comprised of fifty-one members, three girl drum majors, and one boy twirling drum major, the Traverse City High School Band has played at all of the home football games and two out-of-town games. The band has learned its spelling lesson right well, now being able to spell all the visiting teams' letters, besides their own "T."

A new school is being built in Traverse City and Director Kalember and all the band and orchestra students are in hopes it will contain a sound-proof music room. Let's hope with them.

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Page 42

A HINT that TOOK

By T. P. GIDDINGS

Minneapolis, Minn.

● SOME YEARS AGO, it could not happen now, a so-called high school orchestra was sawing away on the stage of a certain high school. There were forty fiddles, several cornets, a 'cello or two and the everlasting piano banging out the rest of the so-called music.

The supervisor came, surveyed this aggregation with a jaundiced eye and spoke. "A funny orchestra this with not a single member of the most important instrument in it. Where are your string basses? Are they all concealed in the piano? It surely sounds like it. Why is it that forty of you play the fiddle? Later when you may want to play professionally you will have a million fiddlers to compete with. If you played the string bass you would have little or no competition. Why don't you use your 'bean' a little and plan for the future, also for the present? If you had some foundation for your present conglomeration you might have an orchestra some time." The supervisor went his sorrowful way.

To digress, why do the biggest players always take the smallest instruments? I call to mind a National Contest. The evening paper came out with a picture of two players. One weighed 260, the other sixty. One played the piccolo, the other the tuba. Which was which? You have guessed it, and they came from my town, too.

Six weeks later the supervisor again visited that school. The orchestra was again rehearsing on the stage but there was a big difference. A fine big boy stood proudly beside a fine big string bass. The piano was closed and a few timid instruments were peeping along on the inside parts, showing promise of an orchestra sometime.

The supervisor said to the string bass player, "How do you happen to



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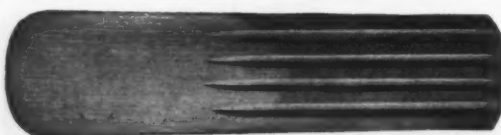
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be playing the string-bass? You were playing the fiddle the last time I was here."

"Don't you remember," he replied, "what you said when you were here last? I just took your advice."

The supervisor promptly fainted. The impossible had happened. A pupil had taken his advice. To take anyone's advice was remarkable enough but to take the supervisor's advice on a question of instrumental music was going beyond his wildest dreams.

That was the beginning. The rest of the story is interesting, too.

The next year there was a vacancy in the Symphony Orchestra. This string-bass player applied for the place and got it. What was he to do about his schooling? He had two more years in high school. Well this boy was lucky. He attended a school where the principal had a notion that it was the pupil and not the curriculum that should be served. This boy's school work was so planned that he could be absent from school each day for the necessary period to attend rehearsals. These were held every day from ten to one. When the orchestra went on tour he took his books along, kept up his work and took an examination on his return. He also attended summer school one summer and graduated with his class with high honors.

This all happened, and if you ever hear a certain famous Symphony Orchestra either in its home town or on tour you will see this young fellow standing in the line of the bass players.

This fellow had brains, energy and ambition (he still has them) and he was, and is, willing and able to use them. Now match this story if you can.

Watch for This

Missing Boy

Hubert Velle, a member of the Belleville Township High School Band, has been missing since October 6.

His description follows: Age, 15 years; height, 5 feet 3 inches; weight, 101 pounds; teeth, fair; blond curly hair; skin, clear; brown eyes; pleasing personality.

Has brown birth mark about an inch in length and half inch in width on left cheek. Plays string bass and trombone exceptionally well.

Anyone seeing him or knowing of his whereabouts kindly communicate with Edwin H. Peters, Director of Music, Township High School, Belleville, Illinois.

Ruth TEA and Genevieve COFFEE attend the Washington High School at Washington, Pa.

"THE BACK PARLOR"

Reserved for Band and Orchestra Parent Clubs

Behind the Scenes

By Lillie Roberts,
Carthage, Ill.

*Loudly let us praise our band,
And its director too,
Then let us look behind the scenes
At what the mothers do.*

*Willie toots upon the flute,
And mother beats the time
While she sews a button on,
Or gives his shoes a shine.*

*"Not so good," she calls to him;
When from the kitchen door,
With the dust mop in her hand
She tries to clean the floor.*

*While she makes a bed upstairs
Tommy blows the horn;
But with every other breath
Complains of his sore arm.*

*Both the March and Overture
Haunt her in her sleep,
And the broom beats two-four time
When she tries to sweep.*

*Though Willie's eyes are on the clock,
She makes him toot away,
While his comrades wait outside
For him to come and play.*

*She is loudest in her praise,
And marvels that there be
One who can train an entire band
And keep his sanity.*

● We organized our association last spring and made a small charge of 25c per member and drew the lucky number of 13 members the first night. We have a meeting the first Wednesday of every month. At each meeting we appoint an entertainment committee to work out some definite project for the coming month.

We have had a food sale and card party, both being very successful.

It seems rather difficult to get some of the parents interested enough to come to the meetings, although we have some 30 members now.—B. G. Hart, Evansville, Wis.

● I find the following are the best ways to earn funds: advance sales of tickets for concerts; ice cream socials; monthly card parties; rummage sales and food sales (twice yearly).—Mrs. Milton Jacobs, Elgin, Illinois.

● The Manning Band Parents' Ass'n is still a very new organization. We organized late last spring, and, as yet, have not started our 1934-35 activities.

We are very fortunate in having Milo Meyers as our Band Director, and under his guidance are looking forward to a pleasant and profitable year's work.

Am sure we will get many helpful ideas from THE SCHOOL MUSICIAN. I have written to several Band Parents' Organizations in other towns, and they have given me the following suggestions as being the most successful in raising money for their bands: concerts; bridge parties;

paper drives; sold candy, popcorn, and sandwiches at football games.

One town made \$75 each on two quilts. They sold tickets for a band concert, giving a number (on the quilt) with each ticket. They also gave numbers on a "filled cedar chest" with each ticket to another band concert, clearing \$176 on this one project. (There are a number of things a chest might be filled with—donated groceries, canned fruit, fancy work, etc.)

In another town the mothers divided into committees of three or five and gave One O'clock Bridge Luncheons, inviting as many as they cared to and charged thirty-five cents per person.

I hope to see our organization try out the "filled chest" idea in the very near future. Will be glad to learn, through THE SCHOOL MUSICIAN, what other parents' clubs are doing to raise money for their bands.—Mrs. A. W. Starck, Manning, Iowa.

● We are glad to send you a bit of news for The Back Parlor if it will be of any help to other club members, for we sure appreciate, and need, learning more about what other clubs do to raise money for buying band uniforms.

Our Auxillary has been organized only six months. We feel like we have been quite successful in raising a little money for buying the band uniforms. We have also hired a bus to carry the band to Hope, Ark., to play for a football game between Camden and Hope.

Our only uniforms now are the black pants and black sweaters with a gold letter C on the sweater, as our colors are black and gold.

Our most successful plan for raising money was having score cards printed for the baseball games during the summer. Each merchant paid from \$1.50 to \$5 for an ad. We cleared \$109. We sold the score cards for a while at 5c each until we made \$12, then gave them away.

We also have a barbecue supper. The city roped off the street by the Court House. Tables were placed for those who did not care to take their plate home. The plates (which had barbecue, creamed potatoes, slaw, rolls, cake, and lemonade) were sold at 50c two or three days ahead so we would know how many to prepare for, only we doubled this amount and ran an ad in the paper and sold out in three hours' time. The band played during the evening. \$34.50 was made on this supper.

We are now planning on a scheme, which we think will put us over the top. Will send particulars soon.

We are now ordering the caps to match the uniforms for the band to wear Thanksgiving as it is our last football game and will be played at El Dorado. We have a 42 piece band, 7 being girls.—Mrs. Grover Linebarrier, Camden, Arkansas.

● The Frankfort High School Band Parents' Association was organized February 19, 1934.

The objects of our organization explain also, why it was created. They are as fol-

(Continued on next page)

1st Prize

International Saxophone Solo Contest



Evelyn Pennak

September 6, 1934
"I have just returned from a six week concert tour of Europe with the Milwaukee American Legion International Champion Band, with which I was featured soloist on all concerts through Europe.

"You might add that I won first place in the International Saxophone Solo Contest at Geneva, Switzerland, receiving a medal and a cup for a perfect score. I was the only girl competing in all the solo contests.

"While in Europe, we played most of our concerts in large German cities and perhaps you heard us broadcast from Berlin over a world-wide radio hook-up."

"Yes, I'm still playing the same old Selmer!"

"First place A Class, 1st Division, Solo Alto Saxophone. 1930 State Contest, Wisconsin, May 9th, Milwaukee. National High School Contest, May 21st, Flint, Michigan. 1932 National High School Contest, May 20th, Marion, Indiana. 1934 International Contest open to all saxophonists in the world. August 13th, Geneva, Switzerland. Received silver cup for a perfect score."

Most of the best radio sax artists play Selmers.

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Slides are of a special alloy, treated by a new process, resulting in a surface as hard as flint and as smooth as glass. So true and perfect are these slides that we can build them with half the tolerance ordinarily allowed and at the same time provide a light, quick, positive action that is the dream of every Trombonist.

Response —

You are amazed at the quick response and perfect intonation of this model in every position. This instrument is capable of the utmost extremes in pianissimo and fortissimo effects—an instrument upon which you can always depend.

Power —

Due to a scientifically determined bell taper and proportions, this instrument possesses almost uncanny power. You can force it all you will without splitting the tone.

Design —

Lightness, balance, featherweight action and restful handhold have been achieved in this new model to a hitherto unknown degree. It is about three ounces lighter than any other Trombone on the market—

and is balanced so as to require no superfluous balancers. Note the slanting cross brace, which permits a restful position of the fingers of the left hand. Remember, this is not a redesigned model, but a brand new model, rich in improved features and details.

DeLuxe Case —

Our DeLuxe stream line Case is smaller and more compact than Trombone Cases as heretofore built. Shell of seasoned veneers, lined with highest quality Silk Plush, covered with costly Brown Alligator Grain Keratol and trimmed with finest rust-proof trimmings and hardware. Truly a Case to be proud of.

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Model 146, Medium Bore, 7" Bell.		
Model 180, Symphony Bore, 7" Bell.		
Model 180, Symphony Bore, 8" Bell.		
Brass	\$70.00	\$73.50
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Silver, Gold Bell	82.50	86.65
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— Read the Want Ads. Page 42 —

The Back Parlor

(Continued from preceding page)

lows: 1. To arouse and maintain enthusiastic interest in the welfare of the Frankfort H. S. Band. 2. To lend all possible support both moral and financial for the betterment of the band. 3. To cooperate with school officials and all high school and grade school musical organizations for the advancement of music in the school.

During the last three months of the school year we transported the band to both district and state contests. Arranged for and transported band to three out-of-town concerts and obtained five local concerts, two of which were in theaters and three at the city park. And made from concerts, card parties and similar functions over \$450 net, which purchased additional uniforms and cleaned and repaired others.

Since the beginning of this school year this fall the Frankfort H. S. Band Parents' Ass'n conducted a home merchants' show in the school gymnasium. Thirty-eight merchants leased booths, the Band Parents' Ass'n operated corn game, soft drink and candy booths, and gave away 30 prizes during the three evenings of the show, prizes were of standard merchandise.

The merchants were well pleased with this home show and it has been set for next fall again.

The organization cleared \$525.68 for this effort of three evenings.

We have completed plans for a series of four concerts to be given during this school year in the school auditorium and season tickets are now on sale. We are striving to clear \$500 on these concerts.

Much of our success has been due to the initiative and cooperation of the five committees, which are:

Ways and means:

To recommend, plan and conduct shows, parties, and similar events at least once each month for the purpose of raising funds.

Uniforms:

Shall keep an up to date record of all members of band and their uniform needs and shall have complete control over care of uniforms.

Transportation:

Shall be responsible for all transportation needed by the band to all contests, concerts and games away from home.

Training:

Shall in cooperation with the director carry out and supervise all detail as to appearance and marching.

Program:

This committee shall have complete charge of all concerts and other public appearances of the band.

The executive committee:

Composed of the president, vice-president, secretary and treasurer and one member from each school district of the city. This committee is acting, also, as program committee.

We believe that we have just started a movement that in the next few years will grow and become one of our city's major activities. We are not interested in the band for the sake of winning contests only, but as a very necessary training and development of a worth while appreciation to be used in the idle time of the youth and adult as well.—J. A. Van Kirk, Frankfort, Indiana.



Martin Bonesteel, Trombonist

1934 National First Divisioner

Aurora, Illinois

(Picture on Cover)

Four hundred and eighteen soloists participated in the 1934 National Solo Contests at Des Moines. Out of this number four of those most outstanding in excellency of performance were chosen to play at the big public concert in the Shrine Auditorium. Martin Bonesteel, trombonist of East High School, Aurora, Illinois, was one of the four selected.

At the age of ten Martin began his music study at the piano, and two years later took up the trombone. His trombone teacher is Homer Phillips, pupil of Jaroslav Cimerka, although he is tutored at home by his father, former trombone soloist of the University of Wisconsin

Band and pupil of A. F. Weldon. His father is also his accompanist.

Although Martin has been a District Contest winner three times, and a First Division winner in the 1933 and 1934 State Solo Contests, this is his first time a participant in a National Solo Contest. And he placed in the First Division, being awarded the highest ranking in the trombone group.

He is now seventeen years old and a member of the East High School Band, the band itself placing in the First and Second Divisions, respectively, of the 1933 and 1934 National Contests.



Thank You, for Those Kind Words

I find this magazine to be one of the most helpful means of maintaining interest in school music. The students look forward each month for the articles which will concern them. I wouldn't be without it. All power to you.—*Leo J. Schula, Director of Instrumental Music, Charles City, Iowa.*

Best wishes to the success of your magazine. It is just what all of us need.—*Rudolph R. Willman, Director of Instrumental Music, Seguin, Texas.*

I received my first issue of The SCHOOL MUSICIAN and find it delightful reading.—*Mabel E. Clarke, Fredonia, New York.*

May I congratulate you on the splendid success of The SCHOOL MUSICIAN.—*Don A. Lentz, Director, Vermillion, South Dakota, High School Orchestra.*

Your magazine certainly is a wonderful buy for sixty cents.—*Herman Carter, Middletown, Ohio.*

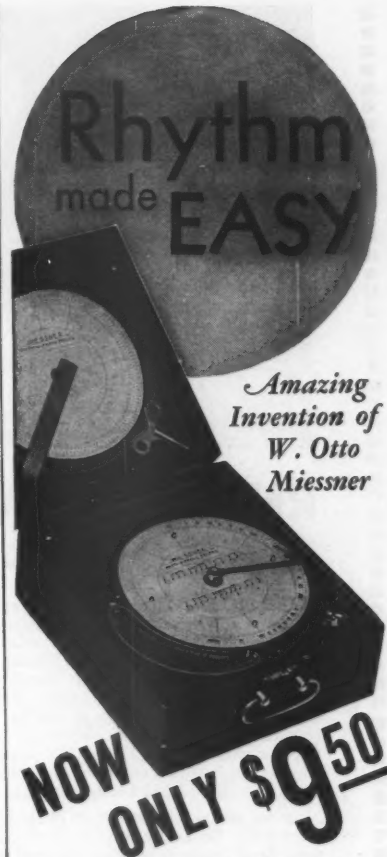
The SCHOOL MUSICIAN is read and enjoyed very much by many of my pupils

both at home, studio, and conservatory. It is a great incentive to them. I used it extensively in the Juvenile Music Club and Orchestra Club programs.—*Georgia E. Morey, Quincy, Illinois, Conservatory of Music.*

In my humble judgment The SCHOOL MUSICIAN is the most articulate mouthpiece for creating interest, cementing ideals and purposes for definite and constructive musical ends. I hope for continued success.—*F. Anthony Viggiano, Director of Music, Greensburg, Pennsylvania.*

Just received the second issue of The SCHOOL MUSICIAN of this year. I certainly enjoy it very much, and as long as I am directing bands, will be a regular subscriber.—*Milo T. Sorden, Supervisor of Music, Ida Grove, Iowa.*

I enjoy The SCHOOL MUSICIAN. It's a fine publication for school musicians in particular. Personally, it has helped me a great deal in solving band problems.—*Wm. C. Gifford, Director, Canton, South Dakota, High School Concert Band.*



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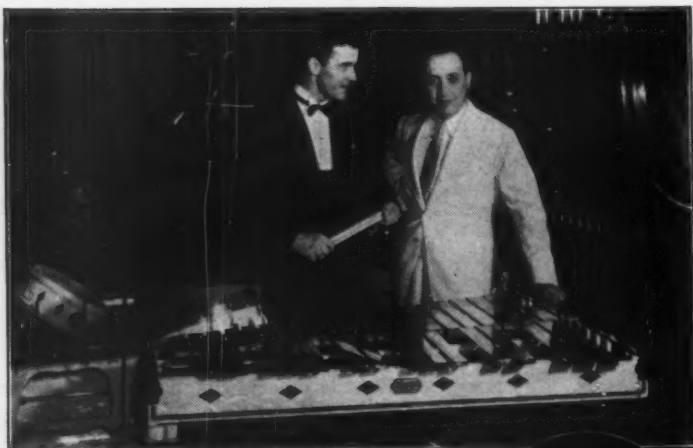
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Rudyard Bolton, of Chicago, on an expedition into Africa found that sunlight on the Sahara is no stronger than in his home town.

Tests are being made by Dr. George Walker of Baltimore, to prove a theory that the air above 10,000 feet is entirely germless.

Light rays of the star Vega and the moon have been converted into sound waves and recorded. The sound produced is a prolonged swell and ebb similar to the musical note "A."



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● The first object of etiquette is to make the world a pleasant place in which to live and to make ourselves pleasant to live with. It is true that many rules of good taste are arbitrary, others change with fashion, but the great majority of rules are merely those of plain common sense. In testing the value of a rule ask yourself the question: Does it make human contacts pleasanter? Or does it oil the social machinery? Does it contribute to beauty or to quality? Above all, does it express consideration for others? If it does any of these things, then it is a rule worth keeping. But any rule which does none of these things—and is perhaps a handicap—would much better be discarded or at least modified to better suit your needs.

We are sometimes prone to think of taste as an endowment one is born with, like gray or blue eyes, or gleaming golden hair—something that one has, or has not, and either way, nothing can be done about it. In a measure it is like an ear for music or any other inborn talent. But all talent to be perfected must be trained. In matters of taste, training is of much greater importance than natural talent. Taste, happily, is one of the things that can be learned by rule. Suitability, for example, is the first rule. Nothing that is unsuitable is ever in good taste—it can't be. The most beautiful ball dress worn to market in the morning is no longer a beautiful dress. It is dragged down—solely because of its unsuitability—to an object of derision. A thing designed for utility must be useful; a thing desired as an ornament must beautify. The most easily acquired expression of taste is taste in clothes. Millions of American women know how to choose clothes becoming to themselves and have a knack of putting them on properly. This is not only because they have unlimited opportunity to look at clothes—on other women—but because every woman must practice choosing clothes for herself and her children so often.

In training and teaching your children the fundamentals of a thoroughbred (which is just another word for early advantages at home) teach him the principles of sportsmanship—which means self-control, courage, and fair play. Teach him tolerance of another's point of view. Teach him in every way you can, the difference between the simplicity of people who are genuine and the boastfulness of those who are sham. Teach him the value of sincerity, teach him the principle of suitability and proportion which are the fundamentals of taste! And teach him kindness! And if you teach him even half of all these virtues, you can let all other details of etiquette take care of themselves.—A radio talk on etiquette recently heard, by Emily Post.

SCHOOL•DANCE•BANDS

Just where do we stand on this school dance band question? The department which began with our September issue has attracted wide attention and brought considerable comment, some favorable, some objecting. Naturally, we do not want to make any mistakes one way or another. We have felt that there is a need for a few lines on the subject and that the department would represent a service to those interested. Here are some of the reactions. Read these letters and then tell us what YOU think.—The Editor.

"I Approve"

● I notice you have added a section to The SCHOOL MUSICIAN for the school dance bands and I believe this addition will prove valuable. If you will pardon me, I would like to tell you of my experience.

When I came to Beckley ten years ago, the dance orchestras of this vicinity were of the type that played "by ear," with little thought for anything but the "melody." Thus I experimented with some of my musicians whom I thought would probably go into dance bands when they graduated. Out of this experiment has grown the W. W. H. S. Dance Band.

This organization is now regularly scheduled to meet once a week during a regular school period, for rehearsals. Regular dance orchestras are used, financed from the music fund. This band plays for all school parties and social functions which usually average two a month.

The members of this band are chosen from the regular high school band and orchestra according to ability and aptness for dance rhythms. We have two musicians on each part, with a sprinkling of freshmen in the second chairs to perpetuate the band.

Some of my colleagues probably would frown upon the above idea but the training these boys receive seems to stand them in good stead when they are graduated. We have graduates playing in "big time" bands in New York City, Cleveland, Washington and as far south as the Blue Devil Orchestra in North Carolina.—Glenn Sallack, Director of Music, Beckley, West Virginia, High Schools.

"I Approve"

● I was much pleased to see the announcement about SCHOOL DANCE BANDS in the last issue. I have been confronted by this problem for some

time. There have always been several of my students interested in dance music, both from a standpoint of the type of music and the financial benefit derived therefrom.

Many of these students began playing with different local dance organizations, some good and some bad. More often, the leadership was not competent and many careless and bad playing habits were soon formed and the student's progress was retarded, if not altogether arrested.

Realizing this condition and also that dancing was an approved function in the school's activities, we decided to organize these students into a dance band under school supervision. If dancing is approved, why should not the music for this dancing be likewise approved? School dances teach the students the proper demeanor at such a function, but without the proper music this cannot be successfully done. Give them the right kind of dance music, and this aim is accomplished.

The school furnishes the music in return for the services rendered.

In our particular case, band rehearsal comes at the same time as football, and we have many musicians among the members of the athletic teams. These members take the regular lessons during the daily schedule, but are unable to rehearse with the concert band until the football season is over. The dance band was made up mainly of these students. Practices were scheduled for evenings. In this way these students are being kept in condition right along. The benefit derived from this practice offsets the handicap of missing the concert band rehearsal. Members of the dance band are required to be members in good standing of the school concert band.

Are not the schools supposed to prepare the young people for a useful life? The students who do not take the college preparatory courses should be taught a practical use of leisure time, either for financial or aesthetic gain. Do not students have odd jobs after school hours? Give them opportunities to realize benefits from their years of study and practice on their musical instruments. In these times we are all becoming more practical.

I see no reason why school dance music cannot be successfully taught. For some music students, this is a very good method of learning rhythm.

(Continued on next page)

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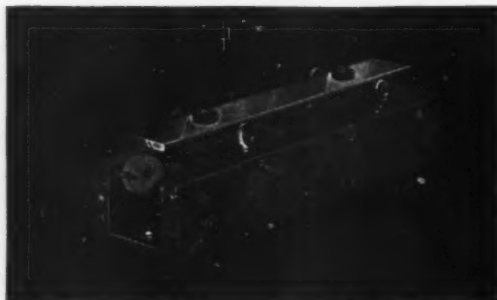


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The matter of late hours has been considered but with supervision this can be controlled quite satisfactorily. So far we have had no problems. If other readers have had them, we would appreciate hearing from them. *Leo J. Schula, Director of Instrumental Music.*

"I Object"

● I wish you to know that I am in sympathy with your work. I am sorry, however, that your magazine has begun encouraging the formation of dance orchestras in the schools. They raise h— in plain English, with our regular band work. They also are in competition with the union musicians. Of course, these things are a matter for local control, but a fellow sure has a sweet time sometimes. It is my candid belief that jazz has absolutely no place in our public schools. I played dance work about twelve years once, and it's not the blind prejudice of one who is not acquainted with this work when I say this. I am sure you will not be making any new friends by this move, and you may lose many old ones.—
Name of correspondent withheld.

That Embouchure

(Continued from page 18)

disagree with that statement but I have always found those people to have thin tones, lacking resonance. The lower lip, however, changes in position and tension against the under side of the upper lip to change the pitch of the tone. Whatever pressure of the mouthpiece against the lip that the player uses must be on the upper lip only. I recommend a LITTLE pressure against the upper lip in order to produce a better tone so that only that part of the lip that has been formed by the mouthpiece, known as the embouchure, will have any part in actually creating the tone. There must be little if any pressure against the lower lip, since it must be free for instant changes in order to change the pitch of the tone.

These principles will give you correct embouchure but you are warned that if you have been using different methods you cannot change over night. Ask your teacher to help you make the change. Do not do it unguided.

A. B. A. FORUM

News of the American Bandmasters Association

● March 7th to 11th, inclusive, are the dates definitely set for the super A. B. A. 1935 Annual Convention at Cincinnati, Ohio. This information came by long distance telephone, direct from Ernest Glover to The School Musician, a few hours before going to press.

Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, to whom honorary membership in the association was voted at the last convention in Toronto, has warmly replied his acceptance and a formal presentation of the honor will take place at the grand concert at which a special composition for band, which Mr. Goossens is now writing, will be played by the one hundred piece band under his direction. The band will also be directed by many of the famous conductors in our membership.

AMERICAN BANDMASTERS' ASSOCIATION COMMITTEES—1934-1935

EXAMINATION COMMITTEE: Capt. Chas. O'Neill, *Chairman*; Harold Bachman, Peter Buys and J. J. Gagnier.

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SPECIAL COMMITTEE: G. C. Bainum, *Chairman*; Lieut. Chas. Benter, Peter Buys, Henry Fillmore, J. J. Gagnier, Austin A. Harding, Capt. Chas. O'Neill, Frank Simon and Ernest Williams.

ENTERTAINMENT COMMITTEE (1935): Henry Fillmore, Ernest Glover and Frank Simon.

MEDAL COMMITTEE: Walter Smith, *Chairman*; Peter Buys, Henry Fillmore, Austin A. Harding and R. B. Hayward.

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REVISION OF INSTRUMENTATION: Peter Buys, *Chairman*; Chas. Benter, Philip Egner, Henry Fillmore, J. J. Gagnier, Edwin F. Goldman, *Ex-officio*; R. B. Hayward, Karl King, Walter Murdoch, Capt. Chas. O'Neill and Mayhew Lake.

● The weekly broadcast of the Armco Concert Band, under the direction of Frank Simon, dedicated its November 4 program to John Philip Sousa in commemoration of his birth on November 6.

The following is a short talk given by Mrs. Sousa, widow of the "March King," on the program:

"I am so happy to have a part in this beautiful tribute to the memory of my husband. It gives one a strange sense of peace and security to know that the world is better and richer for the music of John Philip Sousa, who has been called 'The Father of American Music.'

"Perhaps no one realizes the greatness of his genius more thoroughly than Frank Simon who was with my husband as solo cornetist for many years. Frank is offering this concert on the anniversary of the birthday of Mr. Sousa as a token not only of the esteem which he felt for his beloved leader, but of the friendship which existed between them, and the sympathetic accord that strengthened it. It may be interesting to hear that many of the men formerly with my husband's organization are now with the Armco Band—the 'Boys,' as my husband affectionately called them.

"I wish to thank all of you for the beautiful tribute offered tonight to the memory of John Philip Sousa."

The program was made up entirely of Sousa compositions, the opening number being a march, "Liberty Bell." The next number was one never published, "Mama and Papa." Melodies from Sousa's opera "The Bride Elect" were played next and then Mrs. Sousa spoke. The other numbers on the program were "Nymphalin," the only violin solo Sousa ever wrote, played by Jessie Strauss Mayer, formerly violin soloist of Sousa's band; "Manhattan Beach" March; "The Black Man"; and "Washington Post" March.

● The following bandmasters who were voted into membership at the Toronto convention, subject to the usual examination, have completed the examination requirements and their membership is now effective:

James C. Harper, Lenoir, North Carolina.

Clate W. Chenette, Ames, Iowa.

G. S. Howard, Mooseheart, Illinois.

Joseph De Luca, University of Arizona, Tucson, Arizona.

● Herbert L. Clarke, President of the American Bandmasters' Association, has recently completed a sixteen day engagement at the Los Angeles County Fair at Pomona, California. During that time his band played to 500,000 people, with the greatest success since the organization was instituted twenty-five years ago. Mr. Clarke has recently been enjoying two weeks vacation at his orange ranch in Fontana, California.

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Ike—No, I'm a vegetarian.

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Big Boss—What's the new office boy's
name?

Secretary—Gunn.

Big Boss—Fire him.

• • •

Chief of Police—Can you give a de-
scription of your missing cashier?

Banker—He is about five feet, five
inches tall and \$70,000 short.

• • •

Doug—It says the man was shot by
his wife at close range.

Jack—Then there must have been
powder marks on the body.

Doug—Yes, that's the reason she shot
him.

• • •

1st woman—Is your husband a book
worm?

2nd woman—No, just an ordinary
one.

• • •

Teacher (calling at pupil's home)—
Your son has a great thirst for knowl-
edge. Where did he get it?

Mother—He gets his knowledge from
me and the thirst from his father.

• • •

Askit—And you wouldn't begin a
journey on Friday?

Tellit—Most certainly not.

Askit—That's a silly superstition.

Tellit—It's no superstition in my
case. My pay day is Saturday.

• • •

Mrs. Rodybush—Have you any
faith in life insurance?

Mrs. Sewzuk—Oh, yes. I've collected
\$10,000 for two husbands and they
weren't much good either.

• • •

Cummins—"You're good at conun-
drums, try this one."

Parker—"Sure, go ahead."

Cummins—"Take away my first let-
ter, take away my second letter, take
away all my letters, and I am the same.

What am I?"

Parker—"That's easy. You're a mail
carrier."

• • •

"I dreamed last night that I died."

"What woke you up?"

"The heat."

• • •

Pete: "Junior, there's a fly in your
coffee."

Junior: "That's all right, he won't
drink much."

• • •

Young Lady: Have you any mail
for me?

Clerk: What's your name?

Y. L.: You'll find it on the envelope.

• • •

Girlfriend: What's that?

Boyfriend: A pawn ticket.

G. F.: Why didn't you get two so
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The Brass Quartet

(Continued from page 13)

notony of the average brass quartet.

I have tried to point here how by all odds the horn is the most important member of the ensemble. And how that the presence of the horn demands a trumpet rather than a cornet. If a cornet were used it would then be better to change the trombone to euphonium. I believe that a little rumination of these considerations and a little observation in handling various types of combinations will be convincing that this combination has more actual musical potentialities as a chambre combination *les cuivres* than any other quatuor possible at the present.

In addition to the considerations already mentioned it should be remembered that this thing has range. It has good solid bass and easily used treble. This tessitura is about centrally located in the *linien*-system and therefore never gives the impression of special usage in achieving either of its ends—comparable say as the string quartet to a quartet of 'cellos. What our combination lacks in absolute blend as compared to a quartet of four of a kind is more than made up by the several mentioned conditions. The quartet of horns is no doubt more scholarly, and it certainly has a monstrous range, but this tessitura is so located that the listener soon becomes aware of the effect of special usage.

This is again a comparison of the 'cellos to the string quartet. Incidentally the horn quartet is finally lacking in brilliance in any spread of the score. Also our combination allows the use of full damper effect which would not be possible with any combination admitting a baritone or euphonium. It is however eminently, very eminently, possible that my contention is fallacious, and such being the case I should be pleased to have the reactions of any readers. Be that as it may, and technical discussions and contentions to one side, it is the hope of myself and of the Winfield boys that all other people connected with brass quartets will have as much enjoyment from them as we have had, and that they will always be as hospitably used as we were in Des Moines—and, most important, that more good composers will in the future take a few minutes after dinner to scratch out real brass tunes.



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ASK YOUR MUSIC DEALER OR WRITE

How to Play The Violin

(Continued from page 15)

good foundation. This important factor should be held in mind when starting the use of the other fingers on the different strings.

In my *Preparatory Violin School for Beginners, Opus 11, Book 1*, these ideas are systematically used and carefully graded.

The Study of the Scale

This important part of violin study, I have discovered in my contact with many teachers at my Teachers Training Courses at the Chicago Musical College, has been grossly neglected, and as much depends on the study of the scale, its introduction to the student should be carefully undertaken.

The study of the scale can be safely started when the student has a fair control of the bow and fingers. With the normal student, after a period of six months' study, I think scale study should be introduced. In teaching scales to the beginner, the greatest care should be taken to have him understand that each major scale is constructed in the same manner. I would not at this stage mention anything regarding minor scales. Have him write the scales and visualize that the half-steps always occur between 3 and 4, and 7 and 8.

The most important item in scale playing is correct pitch. This is more important than one at first seems to realize because a student with good sense of pitch usually plays correct major scales from the note with which he starts. Therefore, I wish to emphasize again to carefully obtain the correct pitch when starting the scale. An excellent plan is to have the student stop between each tone and listen and correct the intonation before proceeding to the next tone. This way of introducing scale study may seem slow in the beginning but will get the very best results in the long run.

The young student has a mental hazard regarding the scales which include many sharps and flats, for instance the scales of E major, B major, E Flat Major, etc. I wish to cite the following incident. When working with teachers in my training classes I call upon the preparatory teachers at the College to send in their younger pupils and demonstrate to the class

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the manner in which a student is to be handled and helped.

A boy about nine years of age was sent into class one day. The child had about a year's instruction and I asked him how many flat and sharp scales he had studied. He answered that he had studied the sharp scales including D Major, and the flat scales including B Flat Major. I followed up my question by asking him if he could play a scale in five sharps (B Major). This seemed to frighten him and he said, "Oh, no, that's too difficult."

Then I asked him if he could play a scale with six flats and I received the same answer. I took him in hand and had him play the key of B flat, starting on the G string and using his fourth finger instead of any open string. This he played very well in tune and with understanding regarding the different intervals. After playing this a couple of times I raised his second finger from B flat to B natural and again cautioned him to use his fourth finger. This placed him in B Major.

The child played the scale exactly as well in tune as he did the B flat, not realizing that he was playing in five sharps. I did the same thing with the G scale, starting with the third finger on the D string, later drawing the tone back a half step to G flat which put him into six flats. This he also played perfectly in tune. Then I wrote both scales on the blackboard and explained to him that all scales were constructed alike and not to be afraid to play in any key if he got his correct pitch to start with and watched the correct steps and half-steps.

I bring out this point because it is a general thought that the more sharps and flats occur in the signature the more difficult the scale is to play, although etudes and pieces written in the more difficult keys do require more technique and study. I advise the teacher to try this experiment with the beginner in scale study and I feel sure it will make the task easier for the student.

In the article to follow I will take up the subject of the scales passing thru the different positions, and their manner of study.

Suggestions Listed Below May Prove of Value to the Student

1. The ear should be used as a corrective medium only.
2. The Perfection Chin Rest makes the correct holding of the violin easier.
3. When allotting a certain time for student practice, divide it in such a way that will benefit the student most.
4. The average pupil does not leave the first position during the first year. The fundamentals must be thoroughly understood before proceeding to the higher positions.

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ATTENTION: Just received from Press: "Bridging the Gap"—a new band book comprising complete repertoire for First Year Bands by Irving Cheyette and Charles J. Roberts. Price \$0.30 per book. Carl Fischer, Inc., 306 W. Wabash, Chicago.

ATTENTION: Easy clarinet solos with piano accompaniments, written for the clarinet by a teacher of the instrument. Endorsed by music supervisors and teachers everywhere. Starter's Waltz, grade 1/2; Valse Jeanette, grade 1; Junior Intermezzo, grade 1; Valse Juanita, grade 1; Geraldine Caprice, grade 1 1/2. Price 25c each copy. Excellent clarinet reeds for 65c a dozen. Several of the best known brands of clarinet reeds \$1.00 a dozen (assorted) while they last. M. A. Trippett, Bartlesville, Oklahoma.

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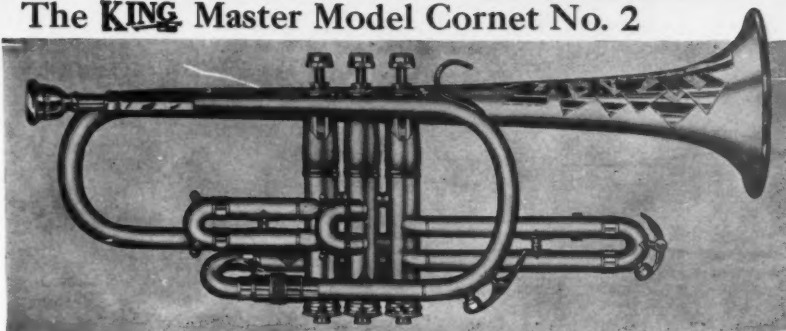
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